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At the Theatres.

It is indeed seldom that such a combination of remarkable and conflicting characteristics as have rendered Anna Dickinson famous are allotted to one woman. She has the ambition of an Alexander, the will power of a Napoleon, and the capriciousness of an ordinary woman. These three peculiarities found an apt illustration in her re-appearance on the stage a few weeks ago, and Monday night, when she appeared as Hamlet at the Fifth Avenue Theatre, just such another audience assembled as that which came together some years ago on the occa- of her debut, both as actress and playwright, in the Crown of Thorns. The verdict of the critics and the people was unmistakeably unfavorable then, and this, it would seem, should have sufficed to show Miss Dickinson that her usefulness as a public person, while it might exist in another direction, assuredly does not lie upon the stage. But she had caught the fatal fever; she believed, as all defeated persons do, that a conspiracy was afoot to crush her endeavors to become an actress, and, instead of quietly bowing to the inevitable, she nursed her pet hobby until Mr. Curtis and his partner, Mr. Mendum, gave her another opportunity to defy fate behind the footlights, this season. Shrewd managers as they are, in her r'entree they scented a sensation, while she was blind to everything but the chance thus afforded to burl herself again against the decree which had gone forth.

For Anna Dickinson's intellectual powers and splendid achievements on the platform and in the rostrum THE MIRROR has the greatest admiration and respect. We acknowledge these at the outset, and it must not be imagined that in saying what we have to say of the lady's last theatrical exploit we are actuated by any but the kindest motives. Miss Dickinson has placed herself in a position that challenges our criticism, and as an aspirant for histrionic glory she is fair game for our strictures.

It really needed no further proof of Miss Dickinson's utter incapacity for the stage than was exhibited in the Crown of Thorns; her Hamlet simply emphasizes this. She is not and never will be an actress, because Nature has not blessed her with one single qualification for the work. Ungainly, unable to properly pronounce the English language, without the slighest knowledge of producing effects, inexperienced, handicapped by a bad voice and a frightful delivery, by her own admission far from being "a raving beauty"—with all these terrible odds, how could a woman, possessing the smallest grain of common sense, expect to become a satisfactory player, much less create a furore or achieve a triumph? Like the *Herald* and its fruitless search for the North Pole at the Government's expense, we give it up and beg for an easier one.

From her first entrance, when she she was received with hearty applause, to the ending of the last act, when but a corporal's guard of spectators remained in the auditorium, Miss Dickinson preached whenever she did not rant and lectured to vary the monotone of successive shrieks. False elocution, false conception, false methods were always noticeable. The soliloquies were delivered without dignity or appreciation of their real meaning; the scenes with the Queen and Ophelia were acted like a grumbling scold or a blatant fisherwoman; the play scene was made thoroughly ludricous by the most senseless by play; the solemnity of Ophelia's burial was completely upset by this Hamlet's shrill shouts, and the small sword tourney was an event decidedly pleasant, although spiritless, because it brought to an end the most dreadful Shakespearean peformances ever deliberately inflicted upon us.

We always inclined to the general belief that Miss Dickinson was a scholarly and intelligent person. We were even ignorant enough to think her reputation as an expounder of the great poet's works was deserved. In an attempt to foist herself upon the stage she has irrevocably reversed this judgment. The sooner she discards tights, and places herself once more under the direction of a lecture lyceum or renews her political business, the sooner she will begin to retrieve the dire effects of this last adventure. We are astonished that the out-of-town press has misled Miss Dickinson by encouraging, with words of unstinted praise her sorry attempt to become a professional Whether these lying encomiums resulted from wholesale bribery or universal ignorance matters little. They were equally pernicious and demoralizing whichever was the cause of their origination.

In the arrangement of the play of Hamlet, the excisions and resterations of the text, we had expected at least a small gleam of discrimination and intelligence. In this we were also woefully disappointed. Upon the flimsiest pretexts Miss Dickinson has discarded such important portions of the dialogue as the instructions to the players, has merged separate scenes, overturned the customs and usages handed down by tradition from shining lights of the stage, who formed their views of the character and play of Hamlet after studious research and study. Miss Dickinson simply follows in the steps of Henry Irving and his puny imitator, Herr Bandmann, in wantonly violating stage traditions—not for conscientious reasons, but simply as a catchpenny device to attract attention and arouse discussion.

We will not attempt to show why Anna Dickinson's ideas are radically wrong from first to last, but will point out some of the most glaring features. The new readings introduced by her are somewhat striking. In addressing the Ghost (Act I, Scene IV.), the Welsh Hamlet—Miss Dickinson came from Wales—implores—

—I'll call thee Hamlet,
King, father. Royal Dane, O answer me!

Certainly a novel punctuation of the lines. In the same scene the Welsh Hamlet startled the audience with—

Revisit'st thus the glimpses of the moon,
Making night hij-jus.

Further on she revived an old idea, that of breaking in on the Ghost's continuous speech, thus—

GHOST. If thou did'st ever thy dear father (HAM O Heaven!) love, revenge his foul and most unnatural (HAM. Murder!) murder.

Miss Dickinson's unseemly haste in anticipating the supernatural visitor's revelation produced a puzzling effect. The prolonged flat sound of the letter "a," as given in Miss Dickinson's reading of such words as "anticipation," "meditation," etc., was very curious, because the public, however used to the pigeon English of French, German and Italian Hamlets, is comparatively unacquainted with the same served up in Min-y-Garth style. The word "by" received a sort of Boucicault treatment, and the exclamation—

Be Heaven, I'll make a ghost of him that let's me!

brought to mind remembrances of Harry Kernell. Miss Dickinson pronounced the possessive "mine" to rhyme with "fine," indiscriminately the following of a vowel sound conveying no distinction to her ear. Occasionally she exhibited a desire to be literal at the expense of everything else, and the audience was horrified when the Ghost said he scented the morning air to perceive Hamlet's nostrils quiver in the limelight. Of course Anna says "neyether" and "eyether" for no other reason that we can advance except that it is contrary to theatrical usage. In the soliloquy, Hamlet sandwiched in a little Illinois between her Welsh, inquiring boldly—

What's HECUBAY to him, or he to HECUBAY?

In the "To be or not to be" speech she shocked our ears with "consul-m-a-a-sh'n," when Shakespeare meant "consummation." She omitted the scene where Hamlet is tempted to slay the King at his devotions, thus missing the subtlest point in the tragedy, as well as a splendid speech. In the closet scene, after assassinating Polonius, she lifted up the arras, took a good look at the remains, and then asked—quite unnecessarily: "Is it the king?" Instead of using two pictures like Edwin Booth, or none at all like Henry Irving, this Hamlet conjured up his father out of thin air and pointed to the image of Claudius hanging from the Queen's neck. Result: Audience speculated on what Hamlet and his ma were looking at in vacancy one moment, and cudgeling their brains to discover why they should not rather be two real or two imaginary portraits for the sake of consistency. Scene II of act IV., which is distinctly labeled "A Hall in the Castle of Elisnore," Miss Dickinson, in a spirit of pure contrariness, played in a forest.

We might go on relating her employment of "Horasho," as he was called, for a leaning post; of her love-making to Ophelia in the play scene, just after having put an antic disposition on to mislead the very people who were assembled, and who assuredly would reverse the opinion Hamlet desired to create in contemplating his Romeo business toward the unhappy child of Polonius; of the fire inspired by Hamlet's looking at this latter's body by the questionable illumination of an unlighted tallow dip, besides many other episodes too numerous to mention; but we have not the space, and our readers have not the patience to pursue the subject further.

The support was not quite so bad as the star—the difference was hardly appreciable. The only satisfactory members of the cast were Charles Overton, Mrs. Jamieson and L. F. Rand, who respectively acted the Ghost, Gertrude and Claudius. The allotment of characters was remarkable in one direction—the slender number of people concerned. "Doubling" and "trebling" was the rule. As far as we were able to discover, the parts suffered as follows:

Ghost. 1st Actor.	Charles Overton
Polonius. 1st Gravedigger.	H. N. Wilson
Rosencranz. Osrick.	Wm. H. Spencer
Marcellus. 2d Gravedigger.	J. W. Archer
Guildenstern. Priest.	Wm. Johnston

Thus more than fifty per cent. of the parts were played by five people. Economy was also the order of the night in the mounting. Old scenery, partly modern furniture and dingy dresses was the rule.

Saturday afternoon Miss Dickinson will appear as Claude Melnotte. We shall go for there will be lots of fun to report. It is not likely the Welsh star will finish the period originally put down for her engagement. The houses have dropped down to about $100 each performance, and the gross receipt for the week, including the first night, will probably not exceed $1,500. Mr. Haverly is looking around for an attraction to put in next Monday. It is likely James O'Neill, in the Celebrated Case, will be his choice.

* * *

The Pirates of Penzance has been well received at the Bijou Theatre, and Manager McCaull's enterprise in starting it with Blanche Roosevelt, the original Mabel in New York, and Augusta Roche, the original Ruth in London, has been amply appreciated. The male chorus is decidedly better than any we have before had in this opera. The scenery and costumes elicit general praise. The acting hit of the performance is made by Tom Casselli, the Sergeant of Police. Special praises are also bestowed for their singing upon Misses Roosevelt. Roche and Reber, and Messrs. Gilbert and Wallace McCreery. Pinafore is in preparation, and The Masque of Pandora—the words by Longfellow, and the music by Alfred Cellier—is underlined. The opinion of our Boston correspondent, that the music was so inferior to the words that they ought not to be played together, ought to warn Manager McCaull against this production. Mr. Cellier can lead Sullivan's music, but he cannot rival it, and the stupid stories circulated here that he used to assist Sullivan in composing operas have died out in a contemptuous laugh.

* * *

While Col. Mapleson is trying to plod along at the Academy without a prima donna (except Minnie Hauk in Carmen), Manager Abbey again tortures him by announcing that, in compliance with the general request, Patti will give one more performance of her inimitable Lucia before finally leaving New York for Europe on Monday week, April 3. The opera will be given, as before, at the Germania Theatre. We have urged Manager Abbey to make this a matinee performance, so that professionals may hear Patti, and such a farewell may yet be arranged, as her steamer does not sail until Wednesday. Patti and Boucicault will return to England together on this steamer, and a farewell supper will be given them on the eve of their departure.

* * *

Sam'l of Posen, its popularity not half exhausted, moved on Monday from Haverly's Fourteenth Street Theatre to Haverly's Niblo's Garden, and seemed all the more enjoyable from being represented upon a larger stage, M. B. Curtis putting on double power to fill the house in a double sense. The reputation he has gallantly won by being the first to give a benefit for the Actors' Fund followed him down town, where he appeared for the first time, and ensured him an enthusiastic reception. Simultaneously, Bartley Campbell's Galley Slave, another general favorite, was revived at the Windsor Theatre, with Gussie De Forrest, Frank Evans, T. H. Burns, and Junius Brutus Booth in the cast, and its former success revived with it. In the paucity of good new pieces, it is a comfort to find such old favorites as enjoyable as ever.

* * *

Divorçons is spoken of in the advertisements of the Park Theatre as a "genuine hit," judged by the verdict of the box-office, and this bears out the prediction of THE MIRROR. Of course, the comedy now goes more smoothly than on the first night, since the company know their parts. Some of them were put into the cast hastily, and had no time to present themselves letter-perfect on the first night. Several incidents of the play, which, if not really objectionable, were prudishly objected to, have now been toned down or removed altogether, and Alice Dunning Lingard, Frederick Robinson and Max Freeman now have an opportunity of displaying their talents undisturbed by having to give or catch "the word." It is hoped that Divorçons will run out the season at the pretty Park.

* * *

Manager Stetson's own Boston Comic Opera company opened at Booth's, on Monday, with the Pirates of Penzance, interpreting it with a grand orchestra and the largest chorus ever heard in this opera in New York. On Wednesday the same company revived Patience, and on Saturday afternoon they will sing "that infernal nonsense, Pinafore," as Gilbert calls it, and add the Trial by Jury to this attractive bill. This must not be confounded with the Boston Ideal company, although Manager Stetson boldly advertises an ideal performance. The troupe will probably keep the stage with light operas until Edwin Booth arrives to finish the season at Booth's with two weeks of his magnificent Shakespearean impersonations, now creating an unprecedented furore throughout the country. It is not yet decided whether Manager Stetson will retain the lease of Booth's for another year, or whether the splendid edifice will be turned into drygoods stores; but in either case the farewell engagement of Edwin Booth, prior to his departure for England, will be a fitting close of the season.

* * *

At the Standard, the astonishing double success of Claude Duval half the week, and Patience the other half, continues to equally interest the profession and the public. So bold a managerial experiment as to break the run of a success and to build it up with another success, was never before tried with such satisfactory results. Everybody is pleased with both operas. Last week the unruly types made us say that Claude Duval is "a sham opera." What we really wrote was that it is "a show opera." The statement of the types is untrue, for there is nothing sham about the production of Claude Duval, from the gallant steed in the first act to the Brussels carpet in the old baronial hall in the last act.

* * *

Youth, at Wallack's, continues to attract and please crowds, in spite of the Italian Opera and the circus, with its wonderful scenery and stage effects. Madame Ponisi and Osmond Tearle redeem the piece from being a mere spectacle by their admirable acting as mother and son at the departure of the troop-ship. During the past week illness has necessitated several changes of the cast. Alma Stanley's part, the young officer, has been cut out altogether on several evenings; Stella Boniface has assumed the part of the heroine, instead of Rose Coghlan, and Agnes Elliot has played Miss Boniface's part very acceptably. Youth will easily run out the season, and might bear revival for next season did not Osmond Tearle persist in returning to Europe to star. The discussion as to who shall succeed Mr. Tearle as leading man at Wallack's is by no means ended; but George Clarke is spoken of for the position.

* * *

Manager Palmer reports no change in the popularity of Lights o' London, at the Union Square, and it will be played throughout the season unless Clara Morris can be induced to give a few evening performances. At the extra matinees, Article 47 will be repeated only a few more times, and the play-going public should not miss the performance of Alexander Salvini, the son of the great Italian tragedian, as the hero. The next revival for these extra matinees will be, if possible, more strongly cast, and Manager Palmer means to make them a regular feature of his theatre hereafter.

* * *

Haverly has combined both his Mastodon Minstrel troupes for a tremendous fortnight at the Fourteenth Street Theatre, and the consolidation now numbers seventy-five first-class performers. There is nothing to compare with this mammoth organization in the world, and the crowds have been as large as the attraction. Manager Haverly will take a trip to Europe, starting Saturday, to look after his valuable interests there, and establish a chain of foreign theatres similar to that which he has linked in this country.

* * *

Tony Pastor produced on Monday his new burlesque of Billee Taylor, with lovely Lillian Russell, quaint Jacques Kruger, Flora and May Irwin in the cast, and it seems destined to be as decided a hit as his burlesque of Patience, just withdrawn to full houses. A complimentary benefit to Harry Sanderson, the popular manager for Tony Pastor, is in preparation, and will be upon a scale as grand as the geniality of the recipient. Of course, the Academy of Music will have to be engaged to hold the people.

* * *

The one-hundred-and-fiftieth performance of the great up-town success, Esmeralda, at the Madison Square, will be celebrated on Friday with an appropriate souvenir—a picture of the head of the heroine, drawn from life by Elihu Vedder. The engagement of John E. Owens has increased the anxiety of the public to see this dainty play. At Harrigan and Hart's, the great down-town success, Squatter Sovereignty, still draws enormous houses. Billy Gray has slipped quietly out of the cast, being unable to "catch on" to the character designed by Mr. Harrigan; but the piece is so strong that even this favorite is not missed.

* * *

Birch and Backus require no change at the San Francisco Minstrels, except at the box-office; but they constantly vary the first part of their entertainment so that everybody may see Patients over and over again, and always get something new for the money. Patients has now passed its one hundredth performance, a feat unprecedented in negro minstrelsy, and from present indications it will run out the season. Several novelties which have been ready for production will have to be postponed until next season in consequence of the public demand for Patients.

* * *

Brooks and Dickson are not in any way to blame for the general disappointment at the manner in which The World is represented at the Grand Opera House; but it will teach them to deal with only first-class managements in future. Next season, Manager Abbey will regenerate this "ol' clo's" theatre.

* * *

The gorgeous manner in which The Merry War, new opera, by Strass, has been put upon the stage of the Thalia Theatre, is attracting widespread attention. No opera has been so lavishly mounted here since the days of Bateman and Tostee.

* * *

The St. Patrick Day matinees were not profitable at the high-priced theatres; but whenever an Irish or spectacular play was represented the afternoon crowds were enormous.

* * *

Fun on the Bristol this week at Haverly's Brooklyn Theatre, and A Celebrated Case at Colonel Sinn's Park. Both doing well.

The Musical Mirror.

One of the most sensible little books we ever had the pleasure of perusing has been submitted to us for review. The book we mean is a treatise called "Voice Production," by Mr. Pattou, and from a scientific point of view, nothing more terse and practical has ever been put into print. Mr. Pattou writes both as an anatomist and as a vocalist, yet he never lets either his science or his practice run away with his judgment. He is throughout eminently "common sensible," and the authorities he quotes, such as Dr. Lenox Browne, confessedly the most eminent practician in matters and things relating to the throat and the vocal organs, are all of the practical school of thought. In fact, Mr. Pattou merely brings back the good old Italian school of Porpora and the other masters of the vocal art, when vocal art, as distinguished from vocal jugglery, and singing instead of howling was in fashion. It is related of the great singer Caffarelli, that his master Porpora kept him for three years practicing the scales and exercises contained within the compass of half a sheet of music paper; and, on the pupil running rusty and growling at the slow work, the old teacher promised him that in one yea more he would give him something to study, on the strength of which promise Caffarelli worried along with the old work till the expiration of the twelvemonth, when, applying to his master for the new lesson as promised, he was met by the old man, embracing him, and saying: "Go forth, my son, the first singer of the world." Hard would it be to find a master like that in our days, and impossible to find a pupil of patience enough to undergo the ordeal. Nevertheless, such is the work necessary to turn out finished singers, and such is the course of study Mr. Pattou advocates in his book. The remarks on the *register* absurdity are most true, and the advice generally on the means of vocal culture are thoroughly germane to the matter. The little book is an absolute necessity to all thoughtful students; and, if Mr. Pattou can practice as well as he can preach, he ought to be the first singing master of the day.

* * *

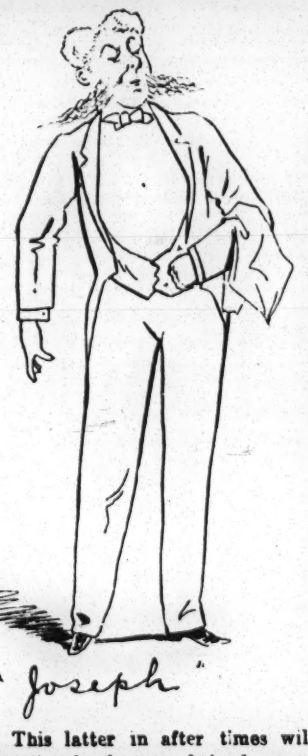
The production of the Pirates Penzance at Booth's Theatre is by many degrees the best we have had for the last year. The stage sitting is very good. The costumes charming as regards the girls, picturesque as regards the boys. The chorus is the most tuneful we have ever heard and is especially to be praised for the clear and distinct enunciation of the words, every one of which is infinitely plainer than most solo singers make them. The girls are very pretty and the minor parts are admirably acted. Miss Gertrude Franklin has a charming, sympathetic soprano well trained, voluble and agile. She sang "Mabel" as this part has never been sung in our time. Miss Rosa Cooke is a capital Ruth, sings and acts the part admirably—to be sure she has neither the voice nor the fine culture of Mrs. Augusta Roche, but she certainly comes next to that excellent artist, which is, to our mind, a high meed of praise. Mr. Broccolini makes a fine manly Pirate King and acts the part admirably, his singing, though somewhat uncertain at times, is full voiced and powerful and he shares in the universal merit of the company—that of distinct enunciation. Mr. Laurent is a good actor; his voice seems to us to be a forced up baritone, for while the middle and lower tones are full and good the upper notes are sadly throaty and squeezed. The band is all that can be wished—sufficient in numbers and thoroughly efficient. Mr. William Hamilton would have been an excellent Sergeant of Police, save that he forgot his words occasionally; still he looked, acted and sang well. Mr. McCollim is admirable as Major General Stanley, his patter singing is almost as good as Ryley's and that is saying much. The capital stage business also reflects great credit in Mr. McCollim's talent as a stage manager. It is simply perfect.

* * *

Tony Pastor has made another hit with the burlesque on Billee Taylor, to our thinking very much better than the original opera. Lilian Russell as Phœbe is charming; she sings the music like a transmigrated nightingale, acts like a materialized Grace, and looks like Venus after her bath. Flora Irwin is a rollicking lad as William the Tailor, and looks as handsome as a dream. Kruger is more awfully funny than even he is wont to be; his make-up as Ben Barnacle is killing, and his singing "All on Account of Eliza" was encored to suffocation, as Paddy says. The Charity Girls looked very neat and pretty, and sang well. The burlesque will, we think, beat even that of Patience in popularity.

Pen and Pencil.

The Divorgons at the Park this week is a very different Divorgons from the one that was produced at that cosy place of entertainment last Tuesday week. Then the prompter's voice was heard loud and often; now he can shut up his book, read the evening papers or watch the play, thus earning his money after the manner of all well-regulated prompters. Not many years ago the position was an important and distinctive one; to-day the prompter's original duties have almost passed away, or those that remain have been merged with the business of an assistant stage manager or a call boy; in short, his occupation's gone with many of the rest of the time-honored and more or less useful machinery of the theatre which was swept away by a swollen flood that sapped its traditional organization—the Combination


"Joseph"

System. This latter in after times will mark an era in the history of the drama as clearly defined as does that which set in with the Revolution in the history of the United States. But revolutions, eras and prompters have nothing to do with Divorgons at the Park Theatre, you say. But had you been present on the first night and heard the honied hints of the prompter on that occasion you would have advocated a general uprising against actors who aren't perfect in their lines. Happily, as I have said, the man at the little table beside the left-hand "tormentor" is

"Mme. de Brione"

not needed any more, and he may be left to smoke his cigar (on the sly) in peace, while others, who are now prominent in the presentation of Sardou's comedy, engross attention.

Although Mrs. Lingard first curtseyed to New York in the brief skirts of a soubrette, she has since shown us that her talents are of a weightier nature. In emotional parts lies her strength; her ponderous voice, impressive presence and beautiful figure combine to fit her for this line of business. She plays Cyprienne in this piece very well, however, although her conception of the coquettish wife's character is not precisely what the author evidently intended. As Bob Morris truly said in the *Telegram*, Mrs. Lingard's acting is more suggestive of a grisette than a woman who flirts without compromising her virtue. No doubt, the French Cyprienne's *liason* with her foppish cousin was more serious than the innocent affair which the adaptor makes it, but the actress should remember that if it was found necessary to subdue the French immoralities to meet the proprieties of an American audience, she certainly should not defeat this purpose by plunging Cyprienne beyond the limits of decorum, instead of stopping at the verge of respectability. In the restaurant scene she puffs at a cigarette and inhales the smoke like a veritable *cocotte*, while the confiding hubby stands by without the slightest suspicion of her past adventures. The wife who can swallow tobacco smoke with the air of an old stager requires the *espionage* of her spouse—or somebody. But forgetting this and similar startling incidents, Mrs. Lingard gives a pleasing performance of a role quite out of her element. Her ravishing beauty is heightened rather

"Adhemar"

than marred by approaching maturity. Here and there I noticed some capital little lights and shades, at once discriminative and delightful. Unfortunately, Mrs. Lingard's handsome face cannot be depended upon to assist this or any other representation except on the strength of its plastic attractiveness. It is immobile, and therefore expressionless. But a rich, peculiar voice capable of the finest inflection, allied to the lady's magnificent face and form compensates sufficiently for that disadvantage.

Frederick Robinson does not suit the part of M. Prunelles—or *vice versa*. And yet it would be hard to find an actor who would fill it better or even as well. There are a variety of opinions regarding the category to which it properly belongs. Some call it low comedy, which should have been entrusted to C. B. Bishop; others think it is

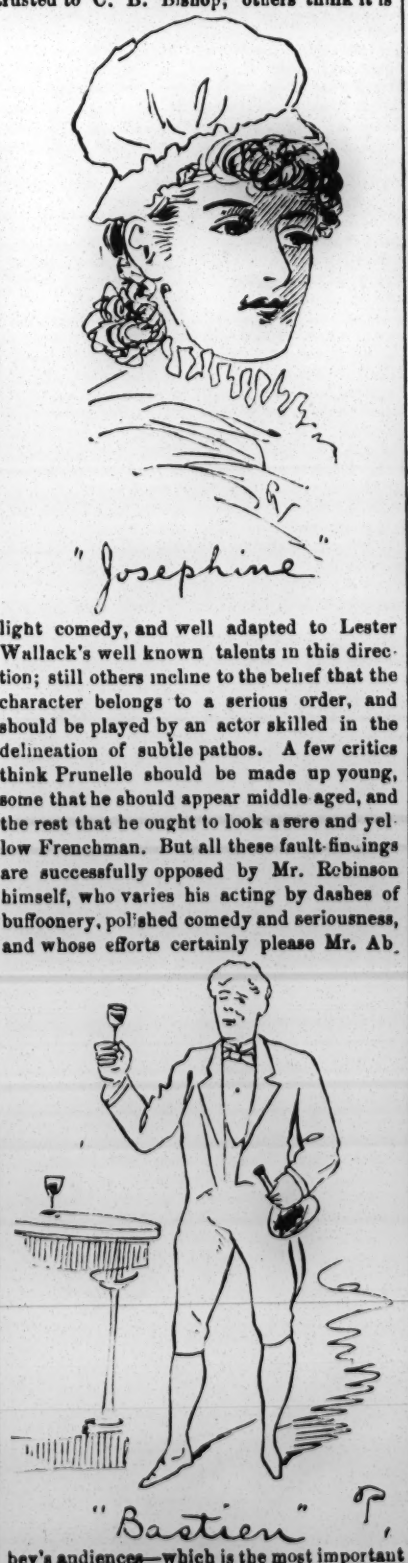
"Josephine"

light comedy, and well adapted to Lester Wallack's well known talents in this direction; still others incline to the belief that the character belongs to a serious order, and should be played by an actor skilled in the delineation of subtle pathos. A few critics think Prunelle should be made up young, some that he should appear middle aged, and the rest that he ought to look a sere and yellow Frenchman. But all these fault-findings are successfully opposed by Mr. Robinson himself, who varies his acting by dashes of buffoonery, polished comedy and seriousness, and whose efforts certainly please Mr. Abbey's audiences—which is the most important thing, after all. Although a trifle cumbersome and stiff now and then, his performance will stand careful scrutiny. I don't like the removal of Prunelle's coat in the last act,

Gend'arme.

and the "business" should be omitted. There is a suggestion of coarseness about it which should not receive encouragement.

Max Freeman as Joseph, the head waiter, has received so much praise all round that my endorsement will not be of much value. Besides, Mr. Palmer, after seeing him in this admirable bit of comic acting, instantly engaged Mr. Freeman to take charge of the Union Square stage and play responsible parts when required. This voluntary offer, coming so quickly upon the German actor's debut at an English theatre in this city, speaks volumes. Charles Welles as Adhemar has improved remarkably since the first night, when brief preparation and insufficient rehearsal told against him. Eliza Long as Josephine is as pretty and pert as a real French chambermaid. Nellie Mortimer as the gushing widow, Madame de Brione, Lawrence Barrett's son Louis as the Gend'arme, and W. T. Harris (who accepted the part with only twelve hours' notice to replace the fellow who disgraced Sam'l of Posen at Haverly's last Summer), as Clavignac, are all working capitally together, and with the assistance of the remaining efficient members of the cast are giving an even, sprightly representation of one of the most charming comedies any manager has put upon the stage this season. The box office cannot complain of infrequent visitation, because the public, always fond of a Frenchy piece of this description, are rushing to see Divorgons. PEN.


"Bastien"

A Lively Old Fogy.

One of THE MIRROR'S rays—a radiant scribe—discovered M. B. Leavitt sipping Crown Champagne in the Hotel Hungaria on the Square.

"I'm not well," said Leavitt. "I sat up until midnight of yesterday writing one hundred and forty postal cards, ninety letters, and sending thirty telegrams. You know I employ no 'secretaries,' transact all the details of my business in person, and consequently enjoy the satisfaction of feeling that things are done as they should be."

"Has your season been more than ordinarily profitable?"

"Yes, sir; my six companies will nett a profit of from $70,000 to $80,000. The Rentz-Santley troupe is in the van. I wouldn't sell out my interest in it for $25,000. The Minstrels have made money, the Specialty company has surpassed its previous record, and the other organizations correspond. There are two reasons for my success as a manager: first, I have never borrowed a cent since I went into the business, and consequently owe no man a dollar to-day; second, I give my managers a percentage of the business of the company they direct in addition to their salaries, and thus are assured of their taking a personal interest in their work, which of course results in greater profits for me. For example, I can hire good men to take charge of my troupes for $50 a week and expenses. But that doesn't pay me near so well in the end as employing a manager who gets a good salary and five or ten per cent of the profits. That's an important point, the benefits of which few theatrical operators realize and therefore it's seldom you find the plan working."

"What do you do with all your money?"

"Lay most of it out in good old government bonds which bring in four per cent., speculate a little in Wall street, and dabble in real estate now and then. Last Friday I bought a house at 149 West Thirteenth Street for a residence. I gave the owner $20,000 cash. He was surprised when I handed him the amount in the form of a checque on Drexel, Morgan & Co."

"Are you going to embark in any new ventures next season?"

"One or two. I shall have a variety company on the road managed in conjunction with my friend, Tony Pastor. It will be called the Pastor-Leavitt company—good names, eh? We'll have the best people in the business. See, here's a letter from Kelly and Ryan, to whom I wrote asking terms. They want $200 a week and railroad fares and hotel expenses. Big figures, but variety people command larger money than the dramatic artists do. I am paying the Davene family—three in number—$250 a week and all expenses now. They're worth it. That's why they ask such salaries. me because their names will draw that amount, so I shall close with them."

"Aren't you rich enough to retire from the cares of management?"

"Rich enough—yes. But I shall hold on for a couple of seasons more and then sell out to younger men. It's the lads that will monopolize theatrical management two years hence. Old fogies like Haverly, Pastor and myself will be crowded out by that time. My experience has not been little. I commenced with the minstrels—used to manage my own show and shake the bones on the end, too. I went into the clowning business occasionally with Van Amburg's old circus. J. W. McAndrews and I used to black up after the ring performance to sing and dance in the side show, which was then an indispensable adjunct to the rest of the circus. 'Way Down on the Ohio,' was my great song in those days. My voice was a high tenor—it's a baritone now. Would you like to hear me sing a verse of 'Way Down on—'"

"Thanks. We will reserve the pleasure until Tony Pastor is at hand to play the accompaniment. You're going to England this Summer?"

"Yes, but I expect to leave a little earlier—in May, should business permit. The next will be my eighth trip to the other side. I shan't bring back another burlesque troupe this time. You won't try another glass of Crown—no? Well, s'long."

The Giddy Gusher

ON THE DICKINSONIAN HAMLET.

The Gusher someway had an idea that Anna Dickinson would attract one rousing big audience, and it was with much surprise she viewed the small collection of miscellaneous spirits gathered to see her Hamlet. She also believed Dicky's Hamlet would be a platform effort of lugubrious but correct elocution, and was so thoroughly unprepared for the gymnastic and unintelligent nondescript in purple tights, that her nervous system is this morning unstrung by the shock. The unaccountable is always uncomfortable; it begets in one doubt of the future; it wakens horrifying questions as to what a woman of unpretending intellect is liable to do, when a right smart undeniably clever woman like Dicky makes a holy show of herself.

Anna has in times past discoursed knowingly of Shakespeare's text, has argued for this or that construction of certain passages, so that at least an intelligent reading of the speech of Hamlet might be expected. Did she give us even that? Not for an instant. From the moment she struck her inky cloak (which was not on her back, but probably in her trunks) she divided up the lines of Shakespeare after the fashion of the boy who said there was a divinity who shaped his ends rough—hew them as he would. She said she had "heard that guilty creatures sitting at a play *have*. By the cunning of the scene been struck. So to the soul that presently they *have*." The first speeches were ambled through with that strident monotony peculiar to her lectures—the first scene was played with her hands persistently behind her back. Then she launched out, and those who supposed she was about to lecture Hamlet at them were electrified to hear the row. Such intelligibility as she had vouchsafed the poor text before, was thrown to the winds, with howls, with Methodist class meeting snorts—no one outside the Baptist revivalist Finny ever uttered such saintly snarls. She began her speeches at the topmost round of her voice and on that level tore things all to shreds there wasn't an inch more wind in her poor tired lungs for a climax, but with grimace and contortion she flung herself at a top note and it came out like Fred McCabe's in his Pretty Jane. A regular old ginny break.

Poor dear Anna—the kindest thing her personal friends can do is to gently restrain her in some quiet place from doing herself further personal injury. Sword swallowing, plate spinning, the double trapeze—none of them are are as dangerous and damaging as Hamlet. Let her become a woman with an iron jaw (she can utilize her printing in that branch of the profession)—but shake Shakespeare by your hopes of Heaven we all do conjure you!

I have said the house was far from full, but the notabilities and those who have not ability but who hang on with their first night friends were out in strength. The cotten pod head of Massett blossomed in various places as he hopped about and took a back at everybody he knew. Jolly Topsey Venn in much wine colored velet and in company with Kelly and Ryan are worth $500 a week to handsome Ethel Arden occupied one box. Pretty little flower-like Mrs. Andrew Dam sat in another. Mrs. Croly, in a great state of white bonnet and friendly enthusiasm, beamed in a third. The resources of the Gilsey family were largely drawn upon to fill their box, and three pretty girls sat overhead who behaved in the most astonishing manner—never by any accident did they look at the stage. Anna roared like a little blizzard; those girls calmly surveyed the front of the house. I thought at one time they were fascinated by the glitter of Ned Price's big diamonds, but Ned got up, and tough man though he is, the first round was enough for him; he never came back to take a second. Then I settled it in my mind that they were feasting their eyes on that gaunt, lithe gentleman, George Slosson, but George made a noble run up the aisle, leaving Anna to take up the cues without him after the second act; and still those girls gazed, after the billiard hero had departed. Bartley Campbell loomed up with one tremendous shock of hair in all directions, and Frank Moulton saw him and went him a lock better, in another. William Winter gave a pic-nicky air to the occasion by a white necktie and a pair of pearl-gray gloves. Oakey Hall lost his eye-glasses on the elevated road, and couldn't see half of Anna's delineations, and none of her tights, and so he was not returning the glances of the watchful girls up aloft. Miss Prince, in a love of a Paris evening hat, roused in all female beholders pleasurable anticipations for her Spring opening of the 23d. Perhaps those girls were studying that hat (which deserves the description I will give it another week.)

Then while I was wondering if they were not looking at the huge bunch of roses on May Davenport's bonnet, or the maternal pride on Courtney Raymond's face, or had become fascinated with the way Montgomery had his hair arranged, Anna in Stentorian shrieks announced "that worse remained behind" for those who stayed for the fourth act, and we all got up and fled for safety to the streets.

There is one nuisance tolerated in Mr. Haverly's theatres of which I must believe he is ignorant. A raw-boned, red-headed, chalk-faced man with a crockery smile and a hardware voice, hangs round the gates, making loud and offensive remarks to a few weaklings who support him in his antics. His precarious connection with a paper does not constitute him a newspaper man, and the critics are not found in his company at the gate. If a pretty girl emerges he stares her out of countenance. He passes his silly cut and dried paragraphs about, and shouts at his own feeble wit. Mr. Wallack would frame and glaze his managerial eye and freeze the fellow's blood if he attempted such capers in his vestibule. Abbey and Tillottson would each take a convenient ear and escort him out of their lobby did he exercise himself that way there. He don't make himself so conspicuous about Stetson's front door; and Koster and Bial just had enough of it, and ordered a waiter the other night to bounce him out, which the lad promptly did by taking him by the scruff of his goose-neck and the basement of his trousers and landing him on a Frozen Heap in the back yard—an event he immediately proceeded to dramatize, according to Portland correspondence.

THE GIDDY GUSHER.

Senator Sam's Politeness.

The fact that Senator Sam E. Wetherell always passes the statue of Washington, on Union Square, by going behind the horse, illustrates the extremity of the punctilious etiquette he invariably indulges in, and recalls an incident of his previous life. Wetherell was a State Senator in California, representing one of the San Francisco districts. He was in San Francisco one time with a Legislative committee that had quarters at the Lick House. During the night there came an earthquake. It shook and tottered the houses and the population fled affrighted to the streets. In that wild moment of terror the ridiculous became magnificently apparent as Senator Sam emerged from the hotel clad only in a night dress, a high hat accurately placed on his benign forehead and on each arm a fair lady. His head was bent in consolatory and encouraging remonstrances, and it was only when Bella Pateman, one of the subjects of his assiduous care, handed him a shawl wherewith to robe his lower limbs, that his unselfish devotion to politeness attracted his own attention. The people in Montgomery street just screamed with laughter, and thus a moment of terror became one of hilarity.

—Ryley and Carleton have both been re-engaged by D'Oxley Carte for next season, the last named to go to the Savoy, London.

—A practical joker in the profession lately led a Chicago police captain to whom he had given information that a game of draw-poker was being nightly played at a certain house, into the stage door of the Academy of Music and surprised Chanfrau and party playing the game in Kit, the Arkansas Traveller!

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Bloomington, Ill., 23; Springfield, 24, 25.

ANTHONY AND ELLIS' UNCLE TOM NO. 1: Franklin, Pa., 23; Corry, 24; Bradford, 25; Olean, 27.

ALEX. CAUFMAN: Springfield, Mass., 23; New Britain, Ct., 27; New Haven, 28, 29; New London, 30.

ALVIN JOSLIN (C. L. DAVIS): New Orleans, 20, week.

ALICE OATES: South Bend, Ind., 23; Kallamakee, Mich., 24; Grand Rapids, 25; Muskegon, 27; Lansing, 28; East Saginaw, 29, Bay City, 30; Flint, 31; Port Huron, April 1.

ANNIE DICKINSON: Columbus, O., 23; Steubenville, 24; Wheeling, W. Va., 25.

ANNIE PIXLEY: St. Louis, Mo., 20, week; Leavenworth, Kan., 27; St. Joseph, Mo., 28; Lincoln Neb., 29; Omaha, 30; Council Bluffs, Ia., 31; DesMoines, April 1; St. Paul, Minn., 3, 4; Minneapolis, 5, 6; Lacrosse, Wis., 7; Madison, 8; Milwaukee, 10, week.

ABBOTT ENGLISH OPERA CO.: Toronto, Can., 24, 25.

ADA GRAY: Harrisburg, Pa., 23; York, 24; Lancaster, 25; Reading, 28; Wilmington, Del., 29; Boston, Mass., April 3, week.

BARLOW, WILSON, PRIMROSE AND WEST: Boston, Mass., 20, week; Washington, D. C., 27, week.

BOSTON THEATRE CO.: Chicago, 20, two weeks.

BOSTON IDEAL OPERA CO.: Lawrence, Mass., 27; Portland, Me., 28.

BUFFALO BILL: Lewiston, Me., 23; Portland, 24, 25.

BARTLEY CAMPBELL'S GALLEY SLAVE: New York city, 20, week; Philadelphia, 27, week.

BROOKS AND DICKSON'S WORLD CO., No. 1: New York City, 20, two weeks.

BROOKS AND DICKSON'S WORLD CO., No. 2: Wilmington, Del., 23; Newark, N. J., 24; New Brunswick, 25; Utica, N.Y., 27, 28, 29; Rome, 30; Oswego, 31; Albany, April 1.

BAIRD'S MINSTRELS: Providence, R. I., 23, 24, 25.

B. MCAULEY COMPANY: Milwaukee, Wis., 23, 24, 25; Minneapolis, Minn., 27, 28, 29; St. Paul, 30, 31, April 1.

BAKER AND FARRON: Detroit, Mich., 23, 24, 25; Rochester, 27, 28, 29.

COLONEL ROBINSON'S HUMPTY DUMPTY: Eufaula, Ala., 23; Montgomery, 24, 25; Selma, 27, close the season.

COLLIER'S BANKER'S DAUGHTER, No. 1: Washington, D. C., 20, week; Wilmington; Del., 27; Trenton, N. J., 28; New Haven, Ct., 29; Hartford, 30; Waterbury, 31.

COLLIER'S LIGHTS O' LONDON: Boston, 20, three weeks.

CROSSEN'S CELEBRATED CASE: Detroit, Mich., 30, 31, April 1.

CHARLOTTE THOMPSON: Port Jervis, N. Y., 24; Binghamton, 25; Corning, 27; Hornellsville, 28; Olean, 29.

CARTLAND-MURRAY CO.: Freeport, Ill., 23, 24, 25; Dubuque, Ia., 27, week; Rock Island, Ill., April 3, week.

COMLEY AND BARTON OPERA CO.: New York City, 20, three weeks.

CALLENDER'S MINSTRELS: St. Joseph, Mo., 23; Ottawa, Kan., 24; Lawrence, 25; Denver, Col., 27, week; Colorado Springs, April 3; Pueblo, 4; Silver Cliff, 5.

DUPREZ AND BENEDICT'S MINSTRELS: Falls City, Neb., 23; Humboldt, Kan., 24; Tecumseh, Neb., 25; Lincoln, 27; Crete, 28; Seward, 29; Nebraska City, 30.

DEAKIN'S LILIPUTIAN COMB.: Greencastle, Ind., 23; Indianapolis, 24, 25.

DION BOUCICAULT: Philadelphia, 20, week.

ERIC BAYLEY'S COLONEL CO.: Atlanta, Ga., 23; Montgomery, 24; Mobile, 25; New Orleans, 26, week; Memphis, April 9, 10, 11.

EDWIN CLIFFORD COMB.: Minneapolis, Minn., 20, week; St. Paul, 27, 28, 29; Stillwater, 30, 31, April 1.

FANNY DAVENPORT: St. Paul, Minn., 23, 24, 25; Stillwater, 27; La Crosse, Wis., 28; Madison, 29; Milwaukee, 30, 31; Chicago, Ill., April 3, week.

FRANK COTTON COMEDY CO.: 23, 24, 25; Ottumwa, 27, 28, 29.

FRANK MAYO: Springfield, O., 23; Urbana, 23; Urbana, 24; Piqua, 25; Richmond, Ind., 27; Indianapolis, 28, 29, Crawfordsville, 30; Lafayette, 31; Terre Haute April 1; St. Louis, Mo., 3, week; Dayton, O., 10; Bellefountaine, 11; Lima, 12; Defiance, 13; Toledo, 14, 15.

FRED WARDE'S DRAMATIC CO.: Des Moines, Ia., 24, 25, Marshaltown, 27; Keokuk, April 4.

FLORENCE HERBERT: Burlington, Ia., 20, week; Madison, 27, week.

FORD'S OPERA CO.: Charleston, S. C., 23; Savannah, Ga., 24; Augusta, 26; Atlanta, 27, 28; Montgomery, Ala., 29; Mobile, 30; New Orleans, La., April 3, two weeks.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Meridian, Miss., 23; Corinth, 24; Jackson, Tenn., 25; Memphis, 27, 28, 29.

GUS WILLIAMS: Pawtucket, R. I., 23.

GENEVIEVE WARD: Ottawa, Can., 23; Brockville, 24; Kingston, 25; Toronto, 27, 28; Hamilton, 29; Buffalo, N. Y.; 30, 31, April 1.

HAVERLY'S STRATEGISTS: San Francisco, 20, three weeks.

HAVERLY'S MICHAEL STROGOFF CO.: New Orleans, La., 20, two weeks; Memphis, Tenn., April 3, one week; Cincinnati, O., 10, one week.

HAVERLY'S OPERA COMIQUE CO.: Rockville, Can., 23; Kingston, 24; Bradford, Pa., 25, Elmira, N. Y., 26; Philadelphia, Pa., 1 week.

HAVERLY'S EUROPEAN MASTODONS: New York City, 20, three weeks.

HILL'S DEACON CRANKETT CO.: Cincinnati, O., 20, week; Philadelphia, April 3, week.

HILL'S ALL THE RAGE: Hartford, Conn., 23; Springfield, Mass., 24; Pittsfield, 26; North Adams, 27; Greenfield, 28; Northampton, 29; Clinton, 30; Norwich, Conn., April 1; New London, 3.

HERNE'S HEARTS OF OAK: Cleveland, O., 13; Hornellsville, N. Y. 23; Hamilton, Can., 24, 25; London, 27, 28; Toronto, 29, 30, 31; April 1; Rochester, N.Y., 3, 4, 5; Syracuse, 6, 7, 8; Troy, 10, 11, 12; Albany, 13, 14, 15.

HYDE AND BEHMAN'S MULDOON'S PICNIC CO., No. 2: Fulton, 23, Jefferson City, 24; Sedalia, 25.

HANLON BROTHERS: Chicago, 20, two weeks; St. Louis, April 3d, 2 weeks; Detroit, 17, one week; Toronto, 24, one week; Buffalo, May 1, one week; Albany, 8, one week.

HAGUE'S OPERATIC MINSTRELS: Wilkesbarre, Pa., 10; Allentown, 24; Bethlehem, 25; Jersey City, N. J., 27.

HARRY WEBBER'S NIP AND TUCK: Harlan, Ia., 23; Avoca, 24; Atlantic, 25; Des Moines 27; Winterset, 28; Indianola, 29; Chariton, 30; Albia, April 1.

HOLMAN OPERA CO.: Yankton, D. T., 23; Sioux City, 24; Fremont, 25; Lincoln, 27, 28; Nebraska City, 29; Council Bluffs, 30; Red Oak, 31; Creston, April 1; St. Joseph, 3, 4.

HI HENRY'S MINSTRELS: Binghamton, N.Y., 24; Cortland, 25; Homer, 27; Oswego, 28; Fulton, 29; Baldwinsville, 30.

HOEY AND HARDIE COMB.; Buffalo, N.Y., 20, week; Batavia, 27; Erie, Pa., 28; Zanesville, O., 29; Ypsilanti, Mich., 30; Jackson, 31; Fort Wayne, Ind., April 1; Logansport, 3; Lafayette, 4; Decatur, 5.

JOSEPH MURPHY: Newburypoat, Mass., 23; Lawrence, 24; Marblehead, 25; Brockton, 27; Springfield, 28; Westfield, 29; Holyoke, 30; Northampton, 31; Greenfield, April 1.

JAY RIAL'S UNCLE TOM: Baltimore, 20, week.

JARRETT AND RICE (FUN ON THE BRISTOL): Brooklyn, N. Y., 20, week; Boston, 27, week.

JOHN A. STEVENS: Boston, 20. week.

J. K. EMMET: Chicago, 20, week; Pittsburg, Pa., 27, week.

JULIA A. HUNT: Cleveland, April 3, week.

JOHN MCCULLOUGH: Memphis, 20, week.

JOHN T. RAYMOND: Zanesville, 23; Columbus, 24, 25; Toledo, 27, 28; Jackson, Mich., 29; Battle Creek, 30; Kalamazoo, 31; Grand Rapids, April 1; Muskegon, 3; East Saginaw, 4; Bay City, 5; Port Huron, 6; London, Ont., 7; Hamilton, 8; Toronto, 10, 11, 12; Brockville, 13; Ottowa, 14, 15; Montreel, 17, 18, 19; Rutland, Vt., 20; Manchester, 21; Portsmouth, 22.

KATE CLAXTON: St. Louis, 20, week; Chicago, 27, week.

KIRALFY BROTHERS' COMB.: Cincinnati, 20, week; Brooklyn, N. Y., 27, week.

KITTIE RHOADES' COMB.: Kent, O., 20, week; Cortland, 27, week.

KELLOGG CONCERT CO.: Lansing, Mich., 23; Grand Rapids, 24.

LEAVITT'S GIGANTEAN MINSTRELS: San Francisco, 20, two weeks.

LEAVITT'S RENTZ MINSTRELS: Alton, Ill. 23; Belleville, 24; St. Charles, Mo., 25; Louisiana, 27; Hannibal, 28; Quincy, Ill., 29; Moberly, Mo., 30; Booneville, 31; April 1; Sedalia, Mo., 3; Fort Scott, Tex., 4; Springfield, Mo., 5; Carthage, 6; Joplin, 7; Parsons, Kan., 9.

LEAVITT'S VAUDEVILLE CO.: St. Louis, 19, week; Chicago, 27; Detroit, Mich., April, 30, week; Buffalo, N. Y., 10, week; Pittsburg, Pa., 17, week.

LOTTA: Indianapolis, Ind., 23; Dayton, O., 24; Columbus, 25; Pittsburg, 27, week.

LAWRENCE BARRETT: Philadelphia, 20, week.

MR. AND MRS. W. J. FLORENCE: Brooklyn, E. D., 20, week; Boston, 27, week.

MR. AND MRS. G. S. KNIGHT (BARON RUDOLPH): Detroit, Mich., 23.24, 25.

MARY ANDERSON: Montreal, Can., 23, 24, 25; Detroit, Mich., 27, week.

MILTON NOBLES: Lawrence, Kan., 23; Topeka, 24, 25; Kansas City, 27, 28; Salina, 29.

M. B. CURTIS: New York city, 20, three weeks.

MADISON SQUARE THEATRE CO., No. 1: Cleveland, 20, week.

MADISON SQUARE THEATRE CO., No. 2: Newton, Kan., 23; Wichita, 24; Emporia, 25; North Topeka, 27; Topeka, 28; Atchison, 29.

MADISON SQUARE THEATRE CO., No. 3: (Hazel Kirke): Norristown, Pa., 24.

MADISON SQUARE THEATRE CO., No. 4: Marion, Ind., 23; Hartford, Ct., 24; Muncie, 25; Newcastle, Pa., 27; Greenville, O., 28; Urbana, 29; Lebanon, 30; Middletown, 31; Hamilton, April 1; Aurora, Ind., 3; Madison, 4; Columbus, 5.

MADISON SQUARE THEATRE CO., No. 5: Gainsville, S. C., 23.

MADISON SQUARE THEATRE CO. (The Professor): Boston, 20, week; Philadelphia, 27, week.

NEIL BURGESS COMEDY CO.: Montreal, 20, week.

NAT C. GOODWIN, Jr.: New York City, 20, week.

ONLY A FARMER'S DAUGHTER: Ottumwa, Ia., 24; Oskaloosa, 25; Burlington, 27; Galesburg, 28; Peoria, Ill., 29; Springfield, 30; Bloomington, 31; Columbus, O., April 1; Baltimore, Md., 10, week.

OLIVER DOUD BYRON: Tyrell, Tex., 23; Dallas, 24, 25; Fort Worth, 27; Gainsville, 28; Dennison, 29; Sherman, 30; Brenham, 31.

OLD SHIPMATES: Charleston, S. C., 16; Philadelphia, Pa., 20, week.

ONE HUNDRED WIVES: Baltimore, Md., 20, week; Trenton, N. J., 27; Easton, Pa., 28; Bethlehem, 29; Pottsville, 30; Binghampton, 31; Ithaca, April 1.

ROOMS FOR RENT CO.: Philadelphia, 20, week.

RICE'S SURPRISE PARTY: St. Louis, Mo., 20, week; Cincinnati, O., 27, two weeks.

ROGERS' COMEDY CO.: Lafayette, Ind., 23; Indianapolis, 24. 25; Terre Haute, 27; Richmond, 28; Xenia, O., 29; Columbus, 30; Wheeling, W. Va., 31.

RICE'S EVANGELINE COMB.: Philadelphia, 20, week; Buffalo, N. Y., 27.

ROBSON AND CRANE: Cleveland, 20, week.

ROLLA RYAN: Greenville, S. C., 23, 24; Spartansburg, 27, 28; Union, 29, 30.

SAM DEVERE (JASPER): Louisville, Ky., 27, week; Cincinnati, O., April 3, week; Evansville, Ind., 10; Terre Haute, 11; Lafayette, 12; Fort Wayne, 13; Indianapolis, 14, 15; St. Louis, 16, week; Chicago, 24, week; Detroit, Mich., May 1, week.

SALSBURY'S TROUBADOURS: Harrisburg, Pa., 23.

SMITH'S UNCLE TOM'S CABIN CO.: St. Louis, 27, week.

SNELBAKER'S MAJESTIC CONSOLIDATION: Baltimore, Md., 20, week; Washington, D. C., 27, week.

SOL SMITH RUSSELL: North Adams, Mass., 23; Troy, N. Y., 24, 25; Pittsfield, Mass., 27; Pawtucket, R. I., 28; New Bedford, Mass., 29; Fall River, 30; Newport, 31.

THOMAS W. KEENE: Kansas City, Neb., 20, week; Atchison, Kan., 27; Leavenworth, 28; St. Joseph, 29; Lincoln, Neb., 30; Omaha, 31, April 1.

VOKES FAMILY: Bend, Ind., 23; Sandusky, O., 24; Erie, Pa., 25; Buffalo, N. Y., 27, 28, 29.

WILBUR OPERA CO.: Dayton, O., 23; Columbus, 24, 25.

BOSTON.

The Two Orphans has been produced throughout the country so often that it would be superfluous to comment on the play at this late date. The efforts of Manager Stetson in its production have met with genuine recognition on the part of the audiences at the Globe. The cast was a very good one, the chief feature being James O'Neil's Pierre. He gave a finished and well-sustained performance of the cripple. Lewis Morrison gave a performance of great merit as Jacques. Mr. Leffingwell is not advanced enough in his profession to play such characters as the Chevalier; the dash and abandon of the role was entirely lost. Mr. Scallan is too good an actor to do anything badly, but he did not particularly shine in Picard because of the vileness of the part. R. J. Dillon was a capital Marquis. Georgia Cayvan is to be complimented for an excellent imitation of Kate Claxton. There was nothing original in her performance of Louise. Maude Granger was a pleasing Henriette, but failed in her strong scene by her overacting and her lack of sympathetic power. Mrs. Farren was not in her element as Mother Frochard, but so able an actress made the part prominent by her energy and zeal. Helen Bancroft had a character in Marianne admirably suited to her abilities. Miss Bancroft is very promising, and I am sure she will make a mark in her chosen profession. The remainder of the cast was fair. The play was beautifully mounted, and business was good. This week, Barlow, Wilson, Primrose and West's Minstrels are at the Globe.

The heart of Nat Goodwin must have pulsated with emotion as he beheld the audiences that have filled the Park Theatre during the past week. The Member for Slocum, which is an old friend (Victim of Circumstances), in a new dress, is not a good play, but Mr. Goodwin in principal part, both as regards make-up and conception, is one of the cleverest comic actors upon the stage. He seems to revel in the eccentricities of the part. He caused the most explosive shouts of merriment from the audience. His "asides" were brimming over with comicality, and the while was unquestionably a great hit. Mrs. Goodwin's Mrs. Smith was an artistic piece of acting. The rest of the cast did full justice to their roles. Hobbies was presented the latter part of the week, with the Goodwins in their favorite parts of Whiffles and Minnie. Jeanette Reifferth's Euphemia was thoroughly enjoyable, equalling, if not excelling, the lady who originally appeared in the character. Jack Saville made a marked impression, and is always welcome in Boston. Business was very large throughout the week. The Professor made his first appearance here Monday night, with the Madison Square company as support.

Butterfly Fever and the Old Guard held the boards at the Museum all the week. On Saturday night Charles Barron benefitted to a large house. Richelieu was the attraction, with the beneficiary in the title-role, and the highest praise I can award him is to say that his personation is worthy to take rank with any personation before the public. J. B. Sharon played De Mauprat for the first time in a most praiseworthy manner. This week, False Friend, with Barron, Warren, Haworth, Hudson, Wilson, Sharon, Annie Clarke, Fanny Morant, Ada Gilmore and Norah Bartlett in the cast.

Dreams did a large business for its third week at the Gaiety Theatre. The performances were of a superior order. Carncross' Minstrels this week.

Pique was brought out at the Windsor Theatre last week and met with good success. The ladies in the cast carried off the honor of the performance. Helen Blythe, as Mabel, displayed abilities which can be termed superior and gave a consistent rendering of the role throughout. Lottie Church's Rachel was of a sparkling, effervescent nature, and her ebullitions of mirth kept her audiences in the best of humor. Miss Allison made a very sweet Mary, acting naturally and quietly. Not much in praise can be said of the gentlemen in the cast save that they tried to do their best, which was not of a very high order. The play was, as all plays are at this house, mounted beautifully. John Stevens in Unknown this week.

Leavitt's Minstrels filled the Howard Athenæum to repletion last week. The performance is a good one and worthy of patronage. This week one of the best of that style of entertainment, Photos, by Alice and Lew Harrison.

Items: Saturday evening Othello will be performed for the benefit of J. S. Haworth, who for four seasons has been a very valuable member of the Museum company, and who next season leaves Boston to play second to John McCullough. Charles Barron plays Othello; J. S. Haworth, Iago; Annie Clarke, Emelia (first time); Norah Bartlett, Desdemona (first time).—Nat. Goodwin contracted on Thursday to appear at the Casino during the coming Summer. Mr. Goodwin opens at the Union Square Theatre in August, with Ed. Thorne, in the Black Flag.—Manager Harris has engaged as attractions at the Oakland Garden for this Summer Mahn's Opera company, a Claude Duval company, a Patience company, Tony Pastor's company, Barry and Fay, Mrs. Partington, Evangeline company, and Leavitt's Minstrels.—Gus Williams follows Fun on the Bristol at the Howard.—Williams and Sullivan in Muldoon's Picnic take the road on Thursday next.—The Haverly Minstrels follow the Florences at the Globe.—Irving Bishop, of London, is staying a few days in the city.—Maggie Duggan, W. J. Stanton and Harry Morton, of the Jones Comic Opera company, are in the city. Mr. Jones contemplates taking out another company in April.—George Roberts, of Booth's Theatre, New York, and Fred Atteau, of this city, are negotiating for the purchase of land on Washington street, between Beach and Essex, for the building of a new theatre at which combinations and spectacular plays are to be the attraction.—N. H. Bingham has been managing Stetson's Opera company during its recent tour in New England.—Blanche Correlli intends returning to Europe this Summer to visit her mother, Mme. Rosa Czillag, who is court singer in Vienna.—Mrs. E. S. Getchell is writing a drama for the Warren Sisters (Dollie and Bessie). Mrs. Getchell is the lady who trimmed up the Twelve Jolly Bachelors.—The many friends of Mark M. Price warmly welcomed that favorite actor and gentleman back to Boston on Monday night.—Nellie Larkelle, of the Kiralfy combination, will shortly come to Boston.—Lewis Morrison has received several offers from Boston managers for next season.—Mr. Stetson is desirous of securing both Mr. Morrison and James O'Neil as leading support for Modjeska next season. Virginia Buchanan will also probably be a member of the Modjeska combination.—Jas. O'Neil has a powerful drama by D'Ennery, which he will probably star in next season if arrangements can be effected, otherwise he will accept Mr. Stetson's offer, which will be the largest salary paid to any leading man in the country.—Nat Goodwin intended giving a benefit during his engagement here to the Actors' Fund, but was prevented from advertising, and making the affair a success by lack of time to arrange the affair.—Helen Bancroft, a beautiful woman and a good actress, will always receive a hearty welcome when she visits Boston again.—James O'Neil, Lewis Morrison, Miron Leffingwell, James C. Dunn, Lou Harrison, Sam Harrison, George Howard, N. J. Thompson, Alice Harrison, Maude Granger, Alice Hosmer, Helen Bancroft, Therese Wood, all met on Sunday and dined together, making as pleasant a re-union as has been seen for some time.—Rose Stella is rapidly recovering from her indisposition.—Sadie Martinot has been forbidden by her physician to appear on the stage for some time.—Ada Gilmore has been engaged by Mr. Field to play Rebecca in False Friend, in place of Miss Martinot.—The sale of seats for the Patti Opera season has been very large. On Monday night Traviata was sung. It is to be followed by Lucia and Faust.—Sadie Martinot will reappear at the Museum April 1 as Pert in London Assurance for the benefit of Mr. Warren. She has received offers for next season from Mr. Field, Boucicault and D'Oyly Carte, but as yet has accepted none.—On the occasion of Miss Martinot's benefit she will appear in her own creation of Angela in Patience.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): Lotta has continued to draw full houses during her second week, a very slight falling off being noticeable. Altogether it has been the most successful engagement this actress has ever had in Chicago. The Hanlon Brothers commence their engagement in Le Voyage en Suisse on the 20th, and with big expectations, though very little billing has been done for this troupe, the management evidently relying on the immense amount of gratuitous advertising done by the press in the way of notices and extracts from New York papers, etc.

Grand Opera House (John A. Hamlin, manager): B. McAuley in The Messenger from Jarvis Section has met with favor from the large class of theatre-goers who enjoy the delineation of the good old homely farmer's life, with a dash of sensation to keep up the interest. Uncle Dan'l is preferable to Deacon Crankett, for the first-named has some excuse for the moral speeches put in his mouth, while the latter seems to have had the play built to fit the speeches. We are to have Youth on the 20th for as long as it will run, and great preparations in the way of scenery and drilling of the supers has been made. We are promised everything, in the window bills, including the Boston Museum cast, etc.

Haverly's Theatre (Robert Filkins, acting manager): My Partner, with Aldrich and Parsloe in their well-known parts, has delighted large audiences at this house. Mr. Louis Aldrich has mellowed his part of the bluff, honest miner with constant repetitions, and it is now a thoroughly artistic and enjoyable performance. The Strakosch Grand Italian Opera company open 20th for one week. Mme. Gerster, the prima donna, is quite a favorite with our music lovers.

Hooley's Theatre (R. M. Hooley, manager): Mme. Janauschek has played to large and appreciative audiences the past week. This grand tragedienne has lost none of her power to move the spectator to tears or to joy by the simple expression of joy or woe, unaided by words. In this respect Mme. Janauschek has few, if any, equals on the stage to-day. A slight defect in the vocal power of this lady was noticeable, but this she conceals in a great measure by her art. J. K. Emmet as Fritz begins an engagement on Monday, and it is only necessary to say so in the daily papers to insure an ovation to this exponent of German character.

Olympic Theatre (James Meade, manager): King and Castle Novelty troupe have given an enjoyable entertainment during the past week, and the Hyer Sisters and Slayton's Jubilee Singers will occupy the house next. This house is the only down-town theatre that has a variety performance, and it has gained in popularity right along, and has its regular patrons.

The Academy of Music (Dan Shelby, manager) and the Lyceum (James Edwards, manager) have been doing a great business. The West side is growing so rapidly that it is only a matter of a year or two longer, and the people will want another theatre, or the present ones enlarged.

The Criterion (J. E. Engel, manager) is meeting with the success it deserves from the North side people. It is large, comfortable and safe, and can boast of one of the best-arranged stages in the city. The entertainments consist of an olio for the first part, and a sensation drama to wind up with.

Items: Lotta intends to go to Europe in April with the Vokes, and will open in Boston next Fall under Fred. Vokes' management, in the theatre which he has secured in that city.—Bliss Whittaker will sever his connection as treasurer of Haverly's Theatre April 1, and devote his time and talents to the publication of race programmes at the great meetings during the Summer. Mr. Whittaker has been treasurer for Haverly for three years, and previously for Hooley for twice that length of time. He will be missed.—Manager Hooley has secured a new eight years' lease of his theatre, and will spend considerable money on it during the Summer vacation, in renovating and improving.—Mr. James Meade purchased the lease of the Olympic Theatre from Mr. Sprague for $15,500, and takes possession on the 20th inst. Mr. Sprague will devote his time to road enterprises. A circus, no less. Mr. Meade has something over a year to hold the house, and contemplates making radical changes in the style of entertainment hitherto in vogue. He could not do better than follow in Mr. Sprague's footsteps.—Frank Aiken and Genevieve Rogers will start out on the road in a starring tour shortly, Wm. Pottle in advance. Mr. Aiken was once one of the most popular actors and managers in town.—The town swarms with the barnstormer grade of actors, all on the lookout for a job. Truly the profession needs purifying when one who calls himself a member, speaks of getting a job of acting.—It is said that Lotta, Mary Anderson and several other stars, will travel next season in special palace cars, a la Modjeska, sleeping and eating in their cars, except in the largest cities.

BALTIMORE.

Holliday Street Theatre (J. W. Albaugh, manager): J. M. Hill's All the Rage combination drew only moderately last week. Frank Hardenberg's Doctor Goodwin was well drawn, and William Davidge as the irascible old Briggs gave a humorous bit of acting. Nat Goodwin and Eliza Weathersby opened in The Member for Slocum on Monday night. Hobbies is billed for Thursday and balance of the week. Next week, Maggie Mitchell.

Ford's Opera House (John T. Ford, proprietor): Chas. E. Ford's Comic Opera company closed a successful week's engagement on Saturday night. The operas given were: Patience, Olivette, Mascotte, Billee Taylor, and Musketeers. The company has improved very much since its exodus in September, and the performances they gave were smooth and enjoyable. The scenery was excellent, that of Patience being entirely new. The Hundred Wives party opened to good house Monday night. Next week, Geo. Thatcher's Minstrels.

Academy of Music (Samuel W. Fort, manager): Robert Fraser, with his Humpty Dumpty troupe, did a fair business. Fraser is one of the best clowns on the stage; his methods are quiet, but very effective; his facial expression always good, and his fun pure.

Monumental Theatre (Ad. Kernan, manager): Evangeline was given to good houses during the week, but the performance was by no means satisfactory. Snelbaker's Majestic consolidation holds the boards this week. Next week, Nick Roberts' Humpty Dumpty company.

Front Street Theatre (Daniel A. Kelly, manager): Counterfeit, with Harry Amlar as the star, was the drama last week. With all its sensationalism the play is interesting and amusing; the support by the stock company was very good. Minnie Oscar Gray and W. T. Stephens, supported by their dogs, opened on Monday night to good house; an olio preceded the drama.

Items: Jennie Weathersby withdrew from the Rice Stanley company on Saturday night.—The Strakosch Opera company is to give a short season of opera here some time next month, and it is expected that Gerster will sing in The Barber of Seville and Hamlet.—J. H. Rennie was in town last week.—It is rumored that Mapleson will make us another visit.—Lent is having a bad effect on the theatres here; business has been rather dull since it commenced.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, proprietor): The Strakosch Opera company has done a handsome business the past week. The Rice Surprise Party are underlined for the coming week.

Grand Opera House (John W. Norton, manager): McRee Kranken and company have been at this theatre in Joaquin Miller's emasculated play of '49. Business only fair, however. Annie Pixley in M'liss next week.

Pope's Theatre (Chas. R. Pope, proprietor): The Black Crook, by the Kiralfy Brothers' company, has done an enormous business. The prices were advanced, but the audiences stood the raise, and enjoyed the spectacle also. Kate Claxton opens 20th.

People's Theatre (W. H. Smith, manager): The Big Four Minstrels were the attraction at this theatre during the current week. They did a tolerable business. Leavitt's Star Specialty company is announced for 19th.

Items: Ed Zimmerman, the "blooming" treasurer of Pope's Theatre, has his annual benefit 25th. He is one of the most accommodating, and, consequently, most popular men in St. Louis. Kate Claxton and company appear in The Double Marriage at his benefit.—Katie Schratt, a German comedienne of acknowledged talent, is booked for next Monday. She appears in Sardou's play of Divorçons.—Robson and Crane are booked at the Olympic the week after the Rice company. This will be the last engagement at the Olympic, when the old house will be pulled down.—The annual benefit of the Elks is fixed for Thursday afternoon, 30th, at the Grand Opera House. Among others that will appear are John McCullough, Robson and Crane, Hyde and Behman's Vaudeville company, Mr. and Mrs. John W. Norton in A Morning Call; Ellen Montejo, the cantatrice; Charles Pope in a recitation and other features. The theatre will be handsomely decorated for the occasion.

BROOKLYN.

Haverly's Brooklyn Theatre (E. S. Keys, acting manager): For the present week, Fun on the Bristol. Next week the Black Crook, under the supervision of the Kiralfy Bros.

Park Theatre (Col. W. E. Sinn, manager): A Celebrated Case at this house. The reputation of the piece, together with an excellent cast and setting, is doing much for a solid financial return. Next week Dion Boucicault in Suil-a-Mor.

Grand Opera House (N. Norton, manager): On Monday was produced Against the World; or, Saved from the Wreck, a play in incident and detail almost identical with The World. The stage settings are elegant and the company good.

Hyde and Behman's Theatre (E. C. Goodwin, manager): Leavitt's Rentz Santley combination is doing a large business at this popular resort for fun, relaxation and benefit.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Mr. and Mrs. W. J. Florence to large and enthusiastic audiences this week, in The Mighty Dollar and The Ticket of Leave Man. Standing room only is the order of business. The Passing Regiment next week.

Broadway Theatre (B. R. Mayers, manager): The usual variety business is the attraction this week. On the 27th B. R. Mayers, Jr., will be tendered a benefit.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The Hoey-Hardie combination closed a moderately successful week 18th; Madame Majeroni has replaced Ellen Cummings in the leading business, and created a favorable impression. Diplomacy was rendered in admirable style 13th, 14th and 15th, but failed to attract, and A Child of the State constituted the programme during the latter portion of week to increased business. It is the avowed intention of Messrs. Hoey and Hardie to discard Diplomacy immediately after close of Buffalo engagement, which occurs 25th. Manager J. M. Hill's Deacon Crankett combination will present that pas-

toral drama present week, with Ben Maginley in the title role, followed 27th by Janauschek.

Robinson's Opera House (R. E. J. Miles, manager): Business, which at the outset, was only fair, decreased materially during the second and closing week of the Hanlons. The entertainment afforded several new features for our amusement seekers, but aside from the performance of William and Fred Hanlon, failed signally to enthuse the audience. Emily Kean, the lady who portrays the uncomfortable role of Juliet, is a vocalist of some ability and a fair actress. Geo. Hanlon has been confined to his room throughout the past weeks suffering from throat troubles and his absence was seriously felt. The artist is now convalescent, and expects to resume his role in Chicago during present week. The Kiralfy Brothers' Black Crook combination will cater to the wants of admirers of the spectacular drama current week, and Rice's Surprise party is underlined for week of 27th.

Heuck's Opera House (James Collins, manager): The Madison Square Theatre combination No. 1 in Hazel Kirke, under the immediate charge of O. G. Bernard and E. M. Roberts, attracted a series of remunerative audiences throughout the week terminating 18th. Harry Lacy, who replaces Gustavus Levick in the role of Lord Travers, fails to imbue the character with the quiet dignity of his predecessor, and suffers in contrast. The mounting of the play surpassed all previous efforts at Heuck's, and elicited the most favorable comment on all sides. The present week will be given over to Sid C. France in In the Web, with Harry G. Richmond in the cast.

Coliseum Opera House (James E. Fennessy, business manager): McIntyre, Belmont and Heath's Minstrels were the attractive cards of the week just lapsed, and while their repertoire comprised no phenomenally brilliant features, the engagement was in every way a successful one. Vaudeville will be the order of the day (or more properly speaking of the night) current week, with a strong array of specialty talent as its exponents. Harry Miner's Comedy company is underlined for week of 27th.

Items: A bill has been recently introduced in the Ohio State Legislature, which, if enacted, will have a tendency to abolish the speculation in theatrical tickets by making the act a penal offense.—John Foster, heretofore connected with the Tom Thumb combination in the capacity of press agent, will officiate in the same position with Uncle John Robinson's Circus for the next three seasons.—Charles Davis, business manager of the Hazel Kirke combination, No. 4, was in the city 13th, and reports business largely successful at all points.—Harry Kernell, of Hyde and Behman's Novelty company, is the proud author of some æsthetic stanzas commemorating the many virtues of Jerry, the donkey, who accompanies the party.—The Frohmans, Gustave and Charles, were closeted together in this city 18th, perfecting plans for the traveling Madison Square Theatre combinations during the ensuing campaign.—Frank Harff, manager of the Highland House, has reopened the skating rink attached to that resort.—James E. Murdock rendered a number of Shakesperean selections 19th at the Grand, under the auspices of the Unity Club.—Alfred Hanlon, the junior member of the Hanlon quintette, has gone to California for the benefit of his health.—Dan Rice, the veteran clown, has licked fortunes with John Robinson's Circus at a stated salary of $1,000 per month.—Esmeralda was presented by the Unity Club 17th to a large attendance, permission for its rendition having been granted by the Madison Square Theatre management.—Frank J. Pilling, the courteous manager of the Hoey-Hardie combination, was married here 19th to Emma Stokes, one of the star equestriennes of Coup's Circus.—Robinson's Opera House will close its season May 1, and Harry Lewis' benefit at the Grand May 22 will witness the final drop of the curtain for the season of 1881-'82.—The season at Heuck's will terminate early in June.—Major Cass, the private watchman of Robinson's Opera House, joins Uncle John's Circus in the capacity of advertising agent April 15.—The rebuilding of the Vine Street Opera House, owing to unseasonable weather, is making but slight progress. The reopening is fixed for April 15.

PHILADELPHIA.

Chestnut Street Opera House (George K. Goodwin, manager; Fred Zimmerman, associate): Rossi has returned for a week. He makes no concealment of his disappointing tour. He has lost money—there is no doubt of that. Chizzola isn't up to the tricks of the American manager. His company has disbanded, but enough members were gotten together for the performance on Monday night. The play was Edmund Kean, which Rossi appeared in for the first time here. It shows to what a marvellous extent he has perfected his art. Edmund Kean will be continued during the week, and then Rossi expects to go to San Francisco.

Haverly's (Will Morton, manager): Lawrence Barrett began his second week with Yorick's Love, which will be repeated on Thursday and at the Saturday matinee. The week's programme is: Friday, Richelieu; Wednesday matinee, Marble Heart; Wednesday evening, Man o' Airlie; Friday, Merchant of Venice and David Garrick, and Saturday night, Julius Cæsar.

Walnut (C. K. Goodwin, manager; S. F. Nixon, associate): Frank Mordaunt appeared on Monday night in Old Shipmates. The company is good, and Mordaunt, as Captain Marline Weathergage, is an interesting old seadog.

Arch Street (Mrs. John Drew, manageress; John Holmes, associate): There is some excellent acting at the Arch this week. Mr. Boucicault opened in Suil a-Mor alias The O'Dowd, on Monday night. His Daddy O'Dowd is a finished piece of work in every respect, and the Irish contingent was out in full strength.

Lyceum (T. A. Hall, manager): Youth entered upon its third week with its beautiful scenery. It has not been made public how long it is expected to run. Nothing like the scenery in Youth has been seen here for a long time. The great scene in Michael Strogoff even is almost equalled by the river scene in Youth, and the departure of the troops and the fight are very realistic.

Items: With the exception of Wood's Museum, where Uncle Tom's Cabin is announced for a second week, there is nothing left in the city but variety. Think of Blanche Chapman, Jennie Weathersby, Fortescue and other old Evangeline people coming to it! They still stick to the old burlesque, but it looks very funny to see Evangeline on any other stage but the Walnut, and especially upon a variety stage. But it is to the National that people must go to see the old burlesque now. Thatcher's Minstrels have deserted the Arch Street Opera House and gone upon the road. Jarrett and Palmer's Uncle Tom's Cabin has the place this week.—The Baby Elephant is the name of a sketch which helps fill the long variety programme at the Grand Central. The author is J. C. Stewart, better known as Fatty Stewart. He ran a theatre in Broad street during the Centennial and made money. He lost it all in trying to keep the theatre going the next year.—The Smugglers come to the Opera House next week, but give up Tuesday evening and Saturday afternoon to Patti.—The Eighth Street Theatre is closed for a time,

ALABAMA.

EUFALA.

Shorter's Opera House (P. H. Morris, manager): This week, Tremain's Sun Pictures to large and well pleased audiences. Coming: Col. Robinson's H. D. 23; Alvin Joslin 29th.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Rice's Comic Opera company 13th and 14th to large houses, the Mascotte and Patience being rendered here for the first time. Tourists 20th.

CONNECTICUT.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Charles Fostelle Comedy company in Mrs. Partington, 15th and 16th to good houses. Next week, Hill's All the Rage.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): No attractions week past. All the Rage comes 20th and Boston Ideals for the fifth time this season 22d.

New Haven Opera House (Minnie Cummings, lessee): Hartz, the magician, and Duncan, ventriloquist, during the week to good business. Blanche Roosevelt Concert company 20th; Willie Edouin's Sparks again 25th.

Grand Opera House (Clark Peck, proprietor): Stoddard, lecture, 16th, filled the house; local dramatic 17th, fair house; variety performance 21st; Stoddard lecture 22d.

American Theatre (Press Eldridge, manager): Variety and the French Spy drew the largest houses of the season past season.

WATERBURY.

Opera House (Jean Jacques, manager): Nothing of importance the past week. The Miner-Rooney combination is coming 24th; Anthony & Ellis' Uncle Tom's Cabin combination, 25th; Collier's Union Square Theatre Company in the Banker's Daughter, 31st.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Booked: A Life's Mistake, 25th; Sol Smith Russell, April 8.

DELAWARE.

WILMINGTON.

Opera House (George R. Dyer, business manager): Rice's Evangeline company in Evangeline matinee on 11th; no small house. Evening in Babes in the Wood; no full house; performance fair. Rooms for Rent 13th to fair business; very good show.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): John T. Raymond in Fresh and Colonel Sellers to fair business. Banker's Daughter this week, by Collier's company. B., W., P. and W.'s Minstrels 27th.

Ford's Opera House (John T. Ford, manager): The Gosche-Hopper company in One Hundred Wives, last week, to moderate business. George Thatcher's Minstrels this week; Mlle. Rhea 27th.

Capital Theatre (Jake Budd, manager): Hyde and Behman's Star Specialty company this week.

Items: The Smugglers will be given at Lincoln Hall 25th by Washington Operatic company for benefit of Messrs. Vance and Sousa.—The Lawrence Saxton entertainment, 16th, at Tallmadge Hall, was a decided success. Miss Saxton never appeared to greater advantage.—Mrs. Raymond and the baby, which his name it is John Irving, spent the week here with Mr. Raymond, who is one of the proudest of fathers. He has good reason to be, for the young John is a very fine child.—The well known actor and manager, Charles Pope, St. Louis, has been spending a few days in the city. A dinner was given to him and Mr. Raymond, Saturday evening, at Chamberlain's—The *Evening Star*, in its Saturday issue copies item after item from THE MIRROR, without credit.—Vance and Sousa take Smugglers company on the road, opening at the Chestnut Street Opera House, Philadelphia, 27th.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): Col. Robinson's H. D. company opened 15th and 16th, with matinee 16th, to satisfactory business, followed by Mortin's Big Four Minstrels, 17th, to a good-sized audience. Billed: Eric Bayley's Colonel company, 23d.

AUGUSTA.

Augusta Opera House (N. K. Butler, Jr., manager): Frank Mordaunt in Old Shipmates, to very good business, 14th. Miss Leutitia Frith, assisted by Mr. Blumenburg, violincelloist, and Mr. J. H. Deucke, pianist, gave a delightful concert 15th, to rather small audience, owing to a wet night. Eric Bayley's Comedy company gave us the capital play of The Colonel, 16th, to a very good house; it was very successful. The Tourists are booked for 21st.

ATHENS.

Deupree Opera House (W. H. Jones, manager): Rolla Ryan, 14th and 15th, to fair business.

Item: The indications are that Hazel Kirke will have the best house of the season.

MACON.

Ralston Hall (Turpin and Ogden, managers): Robinson's H. D., 11th, matinee and night, to large business; May's Dog circus with above company is attractive. Booked: St. Elmo, 20th; The Colonel, 22d; Hazel Kirke, 25th.

SAVANNAH.

Theatre (H. C. Houston, manager): Prof. MacAllister, magician, for one week from 13th, drawing fair houses. Booked: Eric Bayley's The Colonel Comedy company, 20th and 21st; season about closed; nothing further is booked.

ILLINOIS.

BELLEVILLE.

City Park (John Busche, superintendent): Smith's U. T. company 20th.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): T. W. Keene in Macbeth 14th to a large audience. Annie Pixley as M'liss 15th to a crowded house. Booked: Only a Farmer's Daughter 30th.

Durley Hall (Tillotson and Fell, managers): Grace Cartland as Camille 17th to a large audience. Booked: Hoey and Hardie April 6; Robson and Crane 8th.

Item: Charlotte Weedman, formerly of the Boston Theatre, joined the Grace-Cartland company here.

FREEPORT.

Wilcoxon's Opera House: Hyde and Behman's Muldoon's Picnic company, No. 2, played here 13th, to large business, giving a highly satisfactory entertainment. Alice Oates Opera company, 14th, in the Mascotte, to only a fair house, owing to the inclement weather; Managers Watkins and Ryan report a most successful season throughout the week. They close April 1.

JOLIET.

Opera House (E. S. Barney manager): Anna Dickinson in Hamlet, 11th, to large and well pleased audience. Annie Pixley as M'liss, 13th, to good house. Mahn's Comic Opera company presented Patience to only a fair sized house. Mlle. Rhea, as Adrienne in Lecouvrieur, came 17th, to a large and fashionable audience, in spite of bad weather. The Carreno-Donaldi Concert company come 18th. Forbes' Dramatic company is due 21st in Black Diamonds; also U. T. C. in matinee.

LINCOLN.

Gillett's Opera House (J. T. James, manager): Cartland-Murray combination played four nights to good houses, producing Romeo and Juliet, Poor Nance, The Worthy World, French Spy.

Item: The Cartland-Murray company were invited to the State Asylum for Feeble Minded Children, Wednesday afternoon, where they played The Worthy World. Grace Cartland is a favorite here.

PARIS.

Opera House (L. A. G. Schoff, manager): Harry Deakin's Opera company, 16th, to full house. Booked: C. H. Smith's Boston Comedy company 18th, in Furnished Rooms.

Item: Colonel Orr, the giant of Harry Deakin's combination, met with a painful accident recently. In stepping from the cars he sprained his ankle, which has caused him to walk about with difficulty.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Mlle Rhea and an excellent company held the boards at the above house, 13th, to a large and fashionable audience; the performance throughout gave unbounded satisfaction, eliciting several hearty encores. Booked: Annie Pixley in M'liss, 18th; large advance sale; Hyde and Behman's Muldoon's Picnic, 20th; Callender's Georgia Minstrels, 22d.

Item: Dr. Marks has just returned from Chicago, where he went to collect the amount due him from Lotta for failure to keep contracts. He secured money enough to defray local expenses.

ROCKFORD.

New Opera House (J. P. Norman, manager): Mahn's Comic Opera company in Patience 9th; fair performance, cast and chorus good, but orchestra hardly heavy enough. Hazenwinkle's Ideals in Led Astray and A Celebrated Case. Aldrich and Parsloe in My Partner 20th. Edwin Booth in Hamlet 21st, for which 1,000 seats were sold in one hour. Line formed at midnight, and choice seats sold for $4, a premium of $2.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Mlle. Rhea appeared 14th and 15th, in Adrienne and Beatrice in Much Ado About Nothing. She created quite a favorable impresssion with our people, and with those who saw her in Adrienne she made herself a favorite. Annie Pixley plays M'liss 17th; Madame Rentz's Minstrels come 22d, and they are to be followed 24th and 25th by the Hess English Opera company, and on the 31st by Only a Farmer's Daughter combination.

INDIANA.

FORT WAYNE.

Academy of Music (J. Scott, manager): The Adelaide Cherie company Only a Farmer's Daughter canceled their date 17th. Booked: Mahn's Opera company Mascotte April 1; Hoey and Hardie company Child of the State.

FRANKFORT.

City Hall (Fisher and Smith, manager): Stewart's Jubilee Singers 14th to crowded house. Booked: The Villas 16th; Deakin's Liliputian Comic Opera company 21st.

INDIANAPOLIS.

Anna Dickinson presented her Hamlet 13th, drawing well, but not pleasing. It is very probable that Miss Dickinson would play to good business so long as she wore "pants." Her Camille was very well received. Last three nights in the week. Benjamin Maginley in Deacon Crankett to fair houses. This week, Hyde and Behman Tuesday, Wednesday and Thursday, and Harry Deakin's Lilliputian Opera company Friday and Saturday.

Grand Opera House (J. B. and G. A. Dickson, managers): The only antraction during the week was the Emma Abbott Opera company. This week will be divided between Mlle. Rhea, Monday and Tuesday; Lotta, Wednesday and Thursday, and Minnie Palmer (return trip), Friday and Saturday.

Bijou Variety Theatre (R. L. Smith and Charles H. Gale, managers): This house did a very large business during the week, and is rapidly gaining a strong hold upon the confidence of the people as a superior place of amusement.

Gilmore's Zoo Theatre (Gilmore and Whallen, managers): This theatre continues to bear the name of the "Gold Mine," and is doing a good business.

Items: Miss Annandale, of the Abbott Opera company, was quite sick while the company was here, and on Wednesday evening was carried to the stage twice to sing her part in Patience.—E. E. Ellis, of this city, will manage the N. C. Goodwin company during the California tour. Mrs. Ellis (Jean Delmar) will remain East.—Will. E. English, the well-known young manager, has Congressional aspirations.

KOKOMO.

Opera House (H. E. Henderson, manager): J. M. Hill's Deacon Crankett company came 14th to only moderate house owing to bad weather; entertainment fine. Only a Farmer's Daughter, which was booked for 16th failed to come; Madison Square Theatre company in Hazel Kirke 22d.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): J. K. Emmet 18th to good business. Booked: Lotta, 20th; Jno. R. Rogers Comedy company to follow.

Academy of Music: Donovan's Tennesseeans 17th to fair house.

LOGANSPORT.

Dolan's Opera House (W. D. Pratt, manager): A nondescript organization called Sprague's Georgia Minstrels 14th gave a miserable performance to as good a house as it deserved; Anna Dickinson in Hamlet 15th before the largest audience of the season, giving great satisfaction.

PERU.

Bradley's Hall (L. M. Clark, manager): Furnished Rooms combination 15th. The City Fathers ordered their bill boards pulled down because not properly supported, or from spite, but the attendance was good.

Concord Theatre: Sprague's Georgia Minstrels 15th to crowded house, but poor performance.

IOWA.

BURLINGTON.

Grimes' Opera House (R. M. Washburn, manager): Leavitt's Madame Rentz Minstrels 14th to a $450 house composed entirely of men; Hyde and Behman's Muldoon's Picnic company (St. Patrick's night) to one of the largest houses of the season. Beginning 20th the Florence Herbert party for the entire week.

New Opera House: The Fay Templeton Opera company produced Mascotte 15th; Billee Taylor 16th; Pinafore at matinee 16th to fine houses, and in a very creditable manner. Advance sale of seats for Minnie Palmer 18th guarantees a large audience. Callender's Minstrels under management of Gus Frohman 21st; Edwin Booth in Hamlet 24th. Indications are that he will be greeted by the largest and most select audience ever assembled at this house. Excursions have been arranged from several of the neighboring cities for the occasion, and the price of best seats placed at three dollars.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): The Colton-Bayse combination closed a week's engagement 11th, not meeting with great success; the Madison Square Theatre company presented Hazel Kirke 15th to a very large and fashionable audience, the company is a strong one. Milton Nobles is billed for 16th; Farmer's Daughter 20th; Harry Webber, Nip and Tuck 22d. Booked: Fay Templeton Opera company 25th; MacAlister Dramatic company 27th and 28th; Holmes' Opera company 30th; Anna Pixley 31st.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Madison Square Hazel Kirke company No. 2, 14th, to big house; Fanny Davenport in School for Scandal 16th to good house; company fair.

Academy of Music (Wm. Foster, manager): Leavitt's Rentz Minstrels 16th to crowded house.

IOWA CITY.

Opera House (John Coldren, manager): Madison Square Hazel Kirke company, No. 2 to good business 10th; Fay Templeton in The Mascotte to large audience 14th; Minnie Palmer and R. E. Graham in My Sweetheart to large house 16th; show good.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Florence Herbert company for one week beginning 13th in Miss Moulton to excellent business; Rogers' Comedy combination 20th; Bartley Campbell's My Geraldine company 30th; Fred Warde as Richard III. and Iago April 3 and 4; Robson and Crane 6th; Doctor of Alcantara by amateurs 10th; Janauschek 14th, and Dupres and Benedict Minstrels 17th.

Gibbons' Opera House (P. Gibbons, proprietor and manager): Madame Rentz's Female Minstrels 18th. No other immediate bookings.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Uncle Reuben Lowder company showed here 14th to good house; play after the Josh Whitcomb style; they gave a good performance. Coming: Holman Opera company 18th; Fay Templeton Opera company 27th and 28th; Hazel Kirke company, No. 2 April 5. Booked: Lawrence Barrett May 5 and 6.

Item: W. H. Gould, of the Clifford company, is lying here very ill with consumption; he has left the company, and will start for home as soon as he is able to be moved.

KANSAS.

ATCHISON.

Corinthian Opera House (R. Heim, agent): Leavitt's Specialty company 16th to good business; performance good. Milton Nobles 21st. Booked: Only a Farmer's Daughter 25th; Madison Square company in Hazel Kirke 29th.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Duprez and Benedict's Minstrels gave a fair show to a crowded house 11th. Fordham Dramatic company in the Two Orphans, Joshua Whitcomb and East Lynne 13th, 14th and 15th. Coming: Hazel Kirke 25th; Heywood's Mastodons 28th.

Jay's Opera House (Wm. Jay, proprietor): The Weber Family closed a fair week's business in the London Mystery 14th.

TOPEKA.

Crawford's Opera House (Lester Crawford, manager): Fred Warde in Virginius and Damon and Pythias 14th and 15th to only fair houses. Duprez and Benedict's Minstrels 16th to packed house.

Luken's Theatre (S. E. Lukens, manager): Coming: Madison Square Hazel Kirke company 27th; Muldoon's Picnic 28th; Holman's Opera company April 10.

Items: Negotiations with Gerster have fallen through.—Warde's season closes April 10 at Joliet, Ill.

MAINE.

BIDDEFORD.

City Opera House (James F. Farr, manager): Mitchell's Pleasure Party to good house, 4th; Sol Smith Russell to large audience, 11th; Skiff's Minstrels to a good house, 16th. Buffalo Bill billed for 21st; Joe Murphy, 22d; Harrisons, in Photos, April 4. The efforts of Messrs. Goodwin and Dearing in securing the best talent possible are not appreciated as they should be by our playgoers.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Jay Rial's U. T. company 16th to a crowded house.

MASSACHUSETTS.

AMESBURY.

Merrimac Opera House (Kelly and Woods, managers): Fifth Avenue Comedy company in Two Orphans 14th to crowded house, all standing room taken. Sol Smith Russell in Edgewood Folks 17th to big house; best entertainment of the season. Sol is "multum in parvo." Booked: Baird's Minstrel 28th.

CHELSEA.

Academy of Music (J. B. Field, manager): Sol Smith Russell and company in Edgewood Folks 13th. John Stetson's Opera company, of the Globe Theatre, Boston, appeared here in Patience 14th to light business. The Irish drama of Pike O'Callaghan by a good company 17th to immense business.

FITCHBURG.

Opera House (A. Whitney, proprietor): Stetson's Opera company in Patience 15th to a good house. Buffalo Bill 16th to a good house. Fifth Avenue company in the Two Orphans 17th to a good house. Booked: Jollities 25th; Photos April 3; Kerry Gow 4th.

LOWELL.

Music Hall (Simons and Emery, lessees): Gus Williams in Wanted, a Carpenter, 18th. Willie Edouin 20th.

Huntington Hall: J. T. Fanning in Rip Van Winkle 15th to light business.

LYNN.

Music Hall: Gus Williams in Prof. Keeser 15th to poor business. Joseph Murphy in Kerry Gow 17th to a large audience. Coming: Willie Edouin's Sparks 22d.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Jollities in the Electrical Doll 14th to large business. Mitchell's Pleasure Party in Our Goblins 20th to fair business; performance good.

Item: Manager Upson, who has been a subscriber for a certain alleged dramatic weekly, while riding in the cars recently, bought a copy of THE MIRROR. He says it is the best dramatic paper published, and in future he will take no other.

TAUNTON.

Music Hall (A. B. White, proprietor): Joseph Murphy in Kerry Gow 23d to standing room only; performance satisfactory. Booked: Sol Smith Russell in Edgewood Folks April 4; Hill's All the Rage 6th.

WALTHAM.

Music Hall (R. B. Foster, manager): John Stetson's Opera company 13th in the Pirates of Pensance; splendid show. Gus Williams in Our German Senator 17th to not very large business.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Joseph Murphy in Kerry Gow 13th to a packed house. Mary Anderson in Romeo and Juliet 20th; every seat sold in less than three hours the first day.

Mechanics' Hall (W. A. Smith, secretary): The Boston Ideal Opera company in the Czar and Carpenter 20th.

MICHIGAN.

DETROIT.

Detroit Opera House: The event of the season was the reappearance of Edwin Booth after an absence of two years from this city. The engagement was an enormous success. The gross receipts were $4,095 for two performances, an unprecedented showing in this city. Booth has good reason to feel proud of his reception here. This week Kellogg in concert Monday for benefit of Detroit scullers. Emma Abbott and company, two performances Wednesday, viz., Patience and Martha. Baker and Barron remainder of week.

Whitney's Grand Opera House: Youth, with its excellent company, magnificent scenery and interesting dialogue and action, failed to properly catch on to us. Tompkins and Hill have been very unfortunate with their ventures here, as The Exiles and others can testify. Youth was too fresh, literally speaking, for us. Forty regulars from the Fort did the supers, and were ideal ones. This week the Chanfraus for three nights, and the Knights for remainder of week.

Park Theatre: Sid France, in Marked for Life, drew large houses. This week the Big Four.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Mrs. Chanfrau appeared in the new East Lynne 16th, matinee, and F. S. Chanfrau in Kit evening to fair houses; Mr. and Mrs. George S. Knight in Baron Rudolph 17th had a good house. Next week, Miss Kellogg and Baker and Farron.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, lessee and manager): Edwin Booth, supported by a fine company, played Hamlet before the most brilliant audience ever assembled in this city 16th; the gross receipts were $1,846. Great credit is due the management for the manner in which the piece was put on, new scenery being painted, and special attention given to all things necessary to the proper production of the play. Baker and Farron in Chris and Lena to fair business 16th; performance very good. Booked: Geo. S. Knight 20th; Clara Louise Kellogg 24th; Alice Oates 25th; Mahn's Opera company 26th and 27th.

Items: Smith's Opera House has run to fair business this week. Among the company engaged are: Ethel Lygh and Walter Sisters.—Manager Powers now lights the interior of his theatre with electric light.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Madison Square Theatre company, No. 4 in Hazel Kirke came 11th to the largest business of the season; Mahn's Comic Opera company 16th in Patience to light house; Remenyi Concert company billed for 20th. Booked: Alice Oates 24th; John T. Raymond 31st.

Academy of Music (Frank Clark, secretary): This elegant new Opera House will probably be opened about May 1 with Marie Geistinger.

Items: Kalamazoo was well represented in Grand Rapids at the Booth performance 16th.—Mahn's Opera company will make a return visit 25th.

LANSING.

Buck's Opera House (M. J. Buck, manager): Hyde and Behman's Muldoon's Blunders to large audience. Booked: Baker and Farron 18th; Kellogg 23d.

Item: The Hyer Sisters failed to appear 11th owing to financial troubles, it is said.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Hess' Acme Opera company in the Chimes of Normandy to a very large and fashionable audience, who were well pleased with the grand chorus. Mark Smith as Marquis, and Henry C. Peake as Gaspard, the miser, won the admiration of the whole house, the latter being called before the curtain at the close of the second act. Booked: Smith's Double U. T. C. company 24th and 25th, with matinee; Fanny Davenport 27th; My Partner 30th; Terry McCauley April 3; Fay Templeton 4th; Hazel Kirke 15th; Tom Keene, 17th; Minneapolis Mendelssohn 20th; Holman English Opera company 24th; Fred Warde 27th.

ST. PAUL.

Opera House (Charles Hains, manager):

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Haywood, Louis H.	Travers, Helen
Hick's, C. B.	Temple, Louise, 4
Hickey, J. M.	Tayleure, R. W.
Holmes, Raymond	Vandyke, Elma
Hayden, W. R.	Vanduvere, J. C.
Hatton, Ella	Verona, Saidee
Holohan, J. M.	Wiley, Lem
Hauk, Minnie	Westford, Robt. Owen
Harkins, W. S. (2)	Williams, A. B.
Howell, E. C.	Watkins, Rose
Hall, Florence	Wilson, Fred
Hanley, Mart	Whitehead, Ed J.
Hazzard, Augustus G.	Wallis, Wm. F.
Howson, Emma	Wolcott, H. H., 2
Hawley, Victor J.	Wilson Godfrey
Jackson, Harry, Jr.	Wetherell & Pratt
Janauschek, Mme.	Wagner, Cal
Jones, Willie	Wood, T. R.
Jarret, H. C 3	White (Fisk Jubilee)
Johnson, Col. Robert	Wooderson, J. L.
James, W. St. I.	Wing, Charles A.
Jefferson, Joseph	Williams, Frank
Kreissig, Hans	Wetherill, J. E.
Kaufman, Alex	

The New York Mirror has the Largest Dramatic Circulation in America.

WE received dispatches from John R. Rogers and Minnie Palmer Wednesday morning, relative to an article which appeared in THE MIRROR last week. It will take about a week to decipher the meaning of either, and as space is limited in this issue, our answer to the telegrams will not appear until next Thursday.

WE regret Miss Dickinson's mad attempt to play Hamlet in this city, and we beg of her to reconsider her determination to play in London. Over there she would be picked into so many pieces that we doubt if she could be put together again.

THE stockholders of the Academy have consented to sweep out the place, remove the dirt, and make a few alterations. This unprecedented enterprise is taxing the columns of the daily press at present.

OAKEY HALL wrote the notice of Miss Dickinson's Hamlet in Friday's *World*. The pen of the crafty ex-Mayor has not grown rusty since he last dipped it into theatrical affairs.

Actors' Fund Day.

What have the few pestilent scandalmongers who have tried to ridicule the noble plan of an Actors' Fund to say to the results of our noble work now? Here is the Fund established, with the sum of $1,330 in the hands of Treasurer A. M. Palmer, ready to relieve any case of sickness or poverty. Here is J. K. Emmett's matinee benefit out West realizing $1,000, which has been telegraphed to the Fund. Here are future benefits tendered by Fanny Davenport, Alice Harrison, John McCullough, Milton Nobles, John T. Raymond, Edwin Booth and others, besides the munificent offer of J. M. Hill to give any sum to the Fund if other managers will subscribe with equal generosity. Here, close at hand, is the third of April solemnly set apart by the managers of New York as "The Actors' Fund Day," when matinees will be given annually in aid of this unequaled charity.

Among the New York theatres which will give benefits on Monday week are Wallack's, the Union Square, the Madison Square, the Standard, Booth's, Haverly's Fifth Avenue, Niblo's Garden and Brooklyn Theatre, the Grand Opera House, the Park, the Thalia, Harrigan and Hart's, Tony Pastor's, the San Francisco Minstrels, the Germania and Harry Miner's. As soon as the musical and operatic professionals understand that they, too, are to share in the benefits of the Fund, they will also organize concerts and operatic performances, and although Colonel Mapleson is as slow as Britishers generally, we have already received proposals for such a musical entertainment.

The arrangements for the joint benefits on the Actors' Fund Day have been carefully made, and the Commissioners have consented to allow the policemen to sell the tickets as during the great benefit for the poor of New York, which Treasurer Palmer also organized. There are two or three details, however, which ought to be arranged during this week. In the first place, some of the theatres need extra attractions to induce the public to come to an extra matinee, even for so good an object; but there will be no difficulty about that feature, as all the professionals are ready to volunteer. In the second place, the price of tickets admitting to all the theatres has been fixed at one dollar. Now, in some of the theatres named this is higher than the highest price charged; in others it is the price of a reserved seat; in others it is under the reserved seat rates. The public cannot be expected to stand, and the managers ought to make some special agreement about prices for that special day.

But these are mere details, which we can safely entrust to the practical gentlemen in charge of the Fund, and which we may lose sight of, now that we have referred to them, in the general joy that the Fund is a great, certain, established fact, and that hereafter there will be no more passing around of the hat or the subscription list, either in the papers or the greenrooms, to relieve the poor, to attend the sick, to bury the dead professionals. Once in active operation, we expect to see all other benevolent funds connected with the profession, and now practically useless, handed over to the Actors' Fund to increase this noble provision against want, suffering and death. We expect, also, to see the simple model of our Actors' Fund reproduced in England, France and Germany, so that the world will be enriched with a starry belt of professional charity.

Treasurer Palmer says that he anticipates a net profit to the Fund from the benefits on Actors' Fund Day of over $30,000. We do not hope for so much, and shall be satisfied with $10,000. Our calculations are practical. Sixteen theatres will give benefits, and a $600 matinee at each house will be a large average. But $10,000 will be enough from New York for the present. Now, let us see what Boston will do, what Philadelphia will do, what Chicago will do, what Baltimore, St. Louis, Cincinnati and San Francisco will do. If each of these cities sends on $10,000, that will make a total of $80,000 for the Fund, and with individual efforts and benefits this may be increased to $100,000 before next Christmas. That is the sum we wish and intend to reach. Then the Fund can live upon the interest of its money without touching the principal, which will be safely invested forever.

That is our plan, and if the professionals, who have done so much already, and have been overwhelmed with golden opinions from all sorts of people for their good deeds, will only fix their ambition upon $100,000, there will not be half the trouble in securing it as there was in obtaining the first $300 nest-egg.

Hold the Fort.

The distresses of Lent have not been confined to New York. Although the end of the season is only a few weeks' distant, we hear of companies hitherto considered sound and profitable, that are coming in crippled and footsore. Theatrical business, like any other, cannot be successfully conducted without capital; but there ought to have been savings enough from this profitable season to carry any profitable theatre or company safely through Lent; not, perhaps, without loss, but certainly without total shipwreck. But a few weeks of bad business breaks down some managers terribly; and, ready as they are to take in money, they refuse to put it out as willingly to tide their companies over the Lenten rocks.

Suppose that any other business was conducted in this way. There are bad weeks and months in all sorts of business. Suppose, then, that a drygoods merchant were to insist upon shutting up his store, or upon changing his line of goods from silks to hardware, as soon as he found that his customers were detained at home by Lent, or floods or bad weather; managers would sneer at such a weather-cock merchant as unworthy of public confidence. Yet the managers themselves often adopt the same policy. They change bills which they know to be good. When caught in the Mississippi floods they talk about disbanding. They are discouraged by the poor returns of a few towns, and want to alter their route or give up their tour. What are they but weather-cock merchants in artistic wares?

We say to all such disheartened managers, Hold the fort! After this, there is only one week of Lent. It is the worst week for amusements; but it is the last of the hard times. Then comes Easter Monday, with its revival of jollity and prosperity. Having struggled along as far as this, make one determined effort more, and all will be well. Do not give up a good thing when the Easter holidays are so close at hand. Do not hope to save anything by disbanding now, when you have gone through all the battle, and the glories of victory are just in sight. For the sake of your reputation; for the sake of your companies who have trusted and believed in you; for the sake of the future profits which await you—do not give way to fears of the public. The public are all right. They know a good thing when they see it. And they will come to see your good thing if you only advertise well, and hold the fort until Easter.

Louise Balfe.

On our first page we print a picture of the charming little actress Louise Balfe, who was brought over from England by George Fawcett Rowe to play in the ill fated Smiff. She created an excellent impression, and was voted a decided acquisition to the American stage. She played Willie Spratley in Youth at the Philadelphia Lyceum and scored a hit.

Her illness while acting this part was recently noted in THE MIRROR. We are glad to announce she is recovered, and will shortly resume work. Miss Balfe personally is a very pleasing lady; professionally, her reputation in England, supplemented by her thus far record here, is gratifying to herself and friends.

Personal.

MCCALL.—The picture shown is that of Lizzie McCall, who is now awaiting the decision of the Grand Jury. Sympathy for her is expressed on every side, and strong efforts will be made to do everything possible in her behalf.

ELLSLER.—The veteran John A. Ellsler has been suddenly prostrated with his old complaints, and is confined to his bed in Cleveland.

BERNARD.—O. G., the æsthetic leader of the Ellsler-Couldock Hazel Kirke company, has been offered the management of a theatre in Boston.

MCLEAN.—John R. McLean, proprietor of the Cincinnati *Enquirer*, recently offered $185,000 for the Grand Opera House, now managed by Bob Miles.

HAVERLY.—J. H. Haverly, with a view towards combining business with pleasure, will sail on Saturday for Europe. It is understood that hereafter he will attend in person to the securing of foreign attractions. Al. Heyman says Haverly intends to secure a London theatre.

FLORENCE.—W. J. Florence, with his happy face unwrinkled by time and unchanged, is spending happy days in this city. He would, he says, be glad to have a Consul Generalship under the Administration and there are some who say he will surely get it.

MOSS.—Theodore Moss, of Wallack's, has been refusing during the past week to sell tickets to known speculators; and he has further moved in the same matter by requesting Alderman John McClave to introduce a repeal of the ordinance licensing the sale of tickets in front of theatres. The resolution has gone to the Law Committee. Mr. McClave claimed that the movement had the approval of all the city managers.

HARRIS.—Lin Harris, who plays very cleverly the detective, Hawkshaw, in the Ticket of Leave Man, lately overheard a juvenile criticism of his performance by a youth who happens to bear the same odd names. "He ain't no smart detective," was the remark. "He give himself away in the first act. Smart detectives don't go around telling their business to everybody." It will be remembered that the construction of the piece requires that Hawkshaw should reveal his plans in the first act.

DON.—A. M. Palmer lately paid Laura Don the compliment of asking her to read her play to him. He had heard of it, and wished to hear it. He suggested an important change in the last act, which staggered the ambitious young dramatist, for it changed the whole character of the drama. Frank Mayo advised her not to make the change, and she is now negotiating with a Chicago manager to produce it in her old house, where she is a favorite, having played leading business with McVicker for a season or two. The play is a "dream drama," and it was to this feature that Mr. Palmer objected.

HASSARD.—John R. G. Hassard, the musical critic of the *Tribune*, is in Mentone, in the South of France, where the Queens of England and of Saxony are now visiting; and he is writing some delightful letters to his paper. He is an invalid still, but not hopelessly incurable, as he feared when he went away. His physicians informs him that the disease from which he has suffered the loss of his voice does not affect his lungs, but only his throat. The *Tribune* prints his charming letters, in which the pronoun I never appears, alongside of the egotistical letters of G. W. Smalley, in which the I sadly suffers, probably to facilitate the work of contrasting the student and the snob.

That 11:30 Train.

Every night a train, singularly called "accommodation," leaves the Grand Central Depot at Fortieth street for Yonkers, Tarrytown and near by Hudson River towns at 11:30. Every night at 11:29 a short, nervous man, with a newspaper bundle under his arm, dashes through the waiting-room, gets his ticket punched by the leisurely gate-tender, and with superhuman effort manages to run the length of the mammoth depot and jump aboard the last car of the "accommodation" just as it is beginning to get a headway of fifteen miles per hour. The station men and loungers wait for this arrival nightly with intense interest—they even offer to bet quarters on the probability of the little man's getting aboard, but there are few takers, because he has never yet failed to connect.

Until Billy Elton, the comedian at Wallack's, stood in THE MIRROR office Monday afternoon, and, with tears in his eyes, confessed that he was the 11:29 individual, we, who had heard of the champion train-catcher, never for an instant suspected his identity.

"Look at my hair," wailed William, "it was black as the raven's wing when last you looked upon it. Now it is white as—as the breast of the dove. I'm getting prematurely old; I'll be cast for John Gilbert's parts in two seasons—and why? All on account of my blanked place at Yonkers."

"Ono! William, isn't always sure to be right, then?" THE MIRROR man inquired.

"Not always. You see, I thought it would be blawsted fine to have a little box of me own on the banks of the beautiful Hudson. I rented such a box, with three acres of ground, a stable and an apple tree into the bargain. I dreamed of peace and comfort beneath my own vine and apple tree, and all that sort of thing. I realized it during the Summer and through the Fall, until the Guv'nor put up Youth, and then all my bucolic pleasures were cruelly destroyed."

"Elucidate."

"Melodramas are long drawn out. Youth is no exception to the rule. I don't finish until 11:15, when the final curtain drops. That gives me just fifteen minutes to change clothes, run to Forty-second street and Fourth avenue, and jump on the 11:30 just as she's leaving the platform. I never know when I'm going to get left; visions of the Missis sitting up for hubby, and my first-born screaming with colic and no daddy to soothe his troubled spirit, fill my brain, and by the time I get on the cars I'm nothing more or less than a total wreck—a blawsted total wreck, sir."

"What are you going to do about it?"

"I can't stand the strain much longer, and it's affecting my reason already. Why, yesterday I gave the babby a pint of vinegar instead of his dose of catnip tea, with horrible results. My dear friend, I may say my *very* dear friend, if I continue to live up in Yonkers I'll be a raving maniac before the season's over. Yes, sir! I don't know what to do about it either; I've got a lease on the dem'd place for four years longer. Something will have to be done, and right away to."

"Why don't you sub-let it?"

"I've thought of that—it's a good idea. Won't you ask your friends if they want to lease a fine country-seat; house commanding a splendid view of the Hudson; comfortable stable and apple tree on the grounds; adjacent to the city and accessible by trains running all night; address 'Party going to Europe? MIRROR office; no offer refused.' By jinks! If I can get rid of the bloomink thing, I'll send the wife and babby to the Old Country, and take up quarters in town. They're going to do melodramas at Wallack's next season, you know, so no more Yonkers for your humble friend. Ta, ta!" And William puffed out of our establishment like Mr. Pancks, the tug boat man in Dombey and Son, and the sound of his panting died away.

Miss Mather's Magnificent Costume.

McCreery's establishment, at the corner of Eleventh Street and Broadway, has always sustained its reputation for *bizarre* goods. It is at this place now, when big-figured goods are fashionable, that you can get satin twenty-seven inches wide, with parrots large as life sailing across into sheeny surface. It is at McCreery's window that the writer was partially paralyzed by a crimson brocade on white pond lilies in white velvet that just floated. The reporter often studies the window devoted to laces—it is a perfect picture—it looks like a scene in the Alps, with a Jungfrau of point d'Alençon and a Matterhorn of Valenciennes. Any time anyone wants anything exceptionally rich, exceptionally stylish, and exceptionally rare, McCreery's is the spot. Judge Hilton across the way may be a difficult lad to beat when you take him on ticking, and put him to his mettle on carpets and camel's hair shawls, but for the last and newest agony in Fashion's Kingdom one goes to McCreery's.

Naturally, then, Mr. Hill, the manager of the coming sensation, Margaret Mather, ordered this merchant to import the costumes for Juliet, in which the lady debuts in Chicago next August. There was no stipulation as to price, the order being to get the best.

Now it seems that about the time Miss Mather made her engagement with Mr. Hill, a lovely Spanish girl living in London was engaged to one of the richest and most distinguished noblemen of Madrid. Her family ordered of a prominent house in Paris the bridal trosseau, but some great calamity overtook the lady. The marriage fell through, and the magnificent trosseau was left on the hands of the firm.

Sara Bernhardt's agent took all the street and reception costumes, McCreery's agent snapped up the bridal dress, and Miss Mather has it for the first dress of Juliet. No description can do justice to the perfection of this costume—it is of cream white satin, as heavy as it is possible to make satin, the train is seventy-two inches long, and from hem to waist a mass of embroidery. Row after row of shells formed of silk and gradiated pearls make the extreme edge. Row after row of coral branches, of chenille and satin beads lie massed above; then roses and jassamine blossoms in raised embroidery that is simply indiscribable, cover the rich material to a depth of ten or twelve inches, when more pearly shells and more glistening branches of coral meet it, and the lovely rose and jassamine embroidery goes trailing up to meet the bouquets that ornament the corsage. This splendid material makes one of the most elegant dresses ever imported. As it leaves the store its price is $1,000, but when the costume is done it will represent a much greater value, since its expense will be enhanced by beautiful pearl ornaments.

Miss Mather is credited with the ability to present the most perfect Juliet of modern times. She is certainly going to dress it more magnificently than any Juliet we have ever seen, for a miracle of a dress is the gorgeous bridal now to be worn as a ball dress in the first act by the debutante of whom so much is expected and so much prophesied.

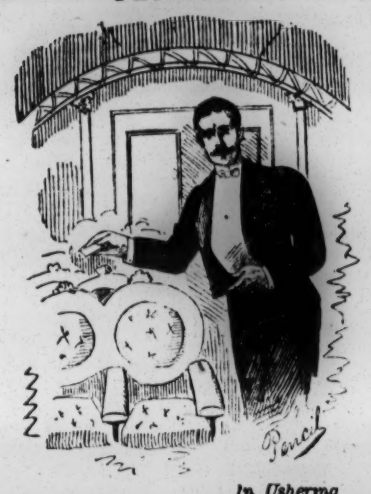
Suicide of Charles Perrine.

Charles E. Perrine, formerly known professionally as Charles Newton, went over to Jersey City last Thursday night to arrange for the production of Cinderella at the Academy. After transacting his business he took a room at the Windsor Hotel. Shortly after he retired guests heard the sound of a pistol shot issuing from his apartment. The door was broken open and Perrine was found unconscious with a bullet hole in his head. He was removed to the Charity Hospital and died there Friday morning at ten o'clock after terrible suffering.

His brother and nephew claimed the body and removed it to Brooklyn, where Perrine lived with his wife and two children. His relatives say that he was greatly disappointed at not receiving some money he expected, which he needed to meet pressing obligations, and they believe he killed himself in a fit of despondency. He left a message in his room addressed to his wife.

Perrine had been an agent for several companies and possessed considerable literary ability. A few years ago he hired the Globe Theatre, now Harrigan and Hart's, to produce one his plays called Nanette Barre. It was a failure. His funeral occurred Sunday in Brooklyn.

The Usher.



Mend him who can! *In Ushering The ladies call him, sweet*
—LOVE'S LABOR'S LOST.

Maude Forrester went over to London some weeks ago, and Gus Liverdais, agent for her manager George Pendar, got six weeks' time at Astley's for the beautiful Mazeppa. But Maude deserted her manager, concealed herself from Liverdais, and disappointed the Sangers. They were wild with rage, and sent for Liverdais, who could not explain the strange conduct of Miss Forrester. From that time to this she has not been heard from. Pendar imagines she met some of her old friends in Bow Bells, who induced her to leave the Astley people in the lurch.

* * *

When Liverdais went to the Sangers to make the date referred to, the managers wanted to know something about Maude's record on the English stage. Liverdais thought a while, and finally replied, "She's acted at Covent Garden."

"Never heard of her," replied Sanger, Jr. "What line of business?"

"I—I—think she was leading lady."

"In what did she debut?"

"In Boucicault's Babil and Bijou—Lord Lonsborough's costly experiment at putting a neophyte on the boards."

"But Helen Barry played the principal role?"

"Nevertheless Miss Forrester was the leading lady."

"How can that be?"

"Why, she led the Amazon's march."

* * *

Ann Dante Gordon's play, One of Our People, produced with frightful results at the Brooklyn Park last week, is a direct steal from a German piece in plot and name, *Einer von Unsere Leut*. It is a stock play, and has been often done in this city. Max Freeman acted a part in it several times in California. In the original language One of Our People is a capital play. Gordon demonstrated his complete inability, even at adaptation, by spoiling it utterly. Meantime, I suppose, it has gone the way of Trix. Nobody is sorry for its failure, except on Cyril Searle's account. He is a clever actor. Both he and Col. Sinn will know be'ter next time than to mix themselves up with any fragment of the dismembered "gang."

* * *

An actor about starting for 'Frisco called at THE MIRROR office to settle an account, and after he departed a card was found on which the following mems.—presumably for his wardrobe—were written:

2 Trunk straps	$1 00
3 Sticks Grease paint	.75
1 Shirt	1.50
Pastilles	.50
Half soling boots	.75
Total	$3.80

The card awaits his order; and will be forwarded on receipt of postage.

* * *

Frederick Paulding is rapidly recovering his health at St. Augustine, Fla. He writes that he is "entirely renovated and repaired," and will be ready after April 1 to accept engagements for leading parts until June. "THE MIRROR has proved a thing of beauty and a joy forever to me here," says he, "I really think it proves brigher and more entertaining with every number. I have taken a great interest in the Actors' Fund, and had I a company would certainly give it a benefit; as I have not, please put me down for a recitation or part at any benefit for the noble charity after April 1. Miss Davenport may count on me for her performance at the Grand Opera House in May." Mr. Paulding's plans for next season are not arranged, but he will go out again as a star. He advises every professional visiting Macon, Ga., who is likely to fall ill to put up at Brown's Hotel, "where the proprietor is hospitable, the appointments admirable, and the place a perfect haven of rest." Paulding sails for this city March 23.

* * *

Since Bennett, Sr., went the way of all flesh, Brains has been an unknown quantity in the *Herald's* dramatic department, but never was it so conspicuously absent as at the present time. In fact, a dense ignorance of the art of writing the English language correctly is one of the absolutely necessary qualifications of Mr. Connery's unrivaled staff. One reads of the "illy assorted couple" in Divorçons as described by the "welly" selected critic of the *Herald*: one's teeth are set on edge by the confidence of another chap who boldly states that Lights o' London will run the reason out at the Union Square "*providing* the weather remains cool;" one's blood curdles over the sentence: "The part of Winslow was well took, etc.;" and then one throws the big sheet aside in complete disgust when one's eyes fall on the words: "It *transpires* that the Colonel loves her; she does not, but *ought to*." And this is the leading newspaper of the continent! Instead of sending ships to the Arctic regions, Bennett should send his editors, reporters, and dramatic critics to public schools.

* * *

Everyone who leaves Duff's unfortunate Rookery bobs up as serenely as if freed from a millstone. Helen Bancroft, a beautiful and talented woman, becoming disgusted with the son in law's caprices, threw up her engagement not long ago, in preference to longer enduring connection with a theatre that was far from being agreeable. Hardly had she acted thus when Manager Stetson engaged her to play Marianne in the Orphans, and last week at the Globe she made her appearance in the character with very flattering results. The papers speak highly of her performance; one says she was "vigorous, fiery and magnetic," another that the part had "never before been done so well," and still another that it "was a most praise worthy representation."

Mr. Copleston's Resignation.

It is so seldom a change is made in the dramatic departments of the six morning papers in this city that the rumor of one in the *World* office gave rise to considerable gossip. A MIRROR representative was detailed to find Mr. F. H. Copleston, Monday morning, which being done, the conversation was opened with the question: "Is it true you are about to give up your position on the *World*?"

"I have already done so—that is, my resignation was tendered ten days ago, and I am merely waiting for its acceptance."

"What were the reasons for your action?"

"The principal one was a wish for a vacation; I have served eleven years continuously on the *World*, and I think that entitles me to a rest. I will admit there were other causes for leaving. Since the present management came in things have not been at all satisfactory in the office. The publishing department wants to run the editorial department, and you know that never works. There have been six publishers in twelve months, averaging sixty days work to each one. As each came into office radical changes were made in the staff; men who had been identified for years with the paper were discharged on ridiculous pretexts and inferior people, favorites of the man ruling the business department for the time being, were substituted. This broke up pleasant associations, introduced a disagreeable element, and rendered connection with the *World* undesirable. In one case an experienced writer on the staff was dismissed on suspicion of accepting a bribe, and his place was filled by another man who boldly committed the misdemeanor for which his predecessor was put out. My resignation is not a matter of impulse. I have considered taking such a step for a year past."

"Do you propose retiring from journalism?"

"No; I shall hardly do that. The work is too fascinating. I wrote for fourteen years on an English paper which died. Justin McCarthy, William Black, and other men who had served on its staff, drifted into novel writing, political circles, and adopted other professions. I preferred sticking to journalism—I could not get away from it. I presume I shall find it the same now."

Mr. Copleston has held the position of musical and dramatic critic on the *World* with credit. His attitude has always been conservative towards plays, players and playwrights. His course has been to praise the good in everything and everybody, mildly deprecating the bad. Scores of debutants and struggling actors and musicians owe their first encouragement and recognition to his kindly pen, and these will hear of his resignation with extreme regret. Furthermore, Mr. Copleston's integrity and ability have raised the critical status of the *World* to a position it has not held in years.

The name of Mr. Copleston's successor has not been made public, if indeed he has been chosen.

Justice for Dramatic Thieves.

The management of the Madison Square Theatre having concluded that persuasion and threats were no longer of avail to protect their copyright interests in Hazel Kirke, have finally resorted to legal measures of a vigorous character, against Louisa M. Lord, the star attraction of a combination which has been treating the western cities to peculiar notions of that popular play. A proceeding, by attachment, for two thousand dollars was commenced against the woman, and some real estate, owned by her, in Chicago, levied upon. It is now only necessary to prove the number of piratical presentations, at one hundred dollars for the first, and fifty dollars for each subsequent performance, to arrive at the amount which the thrifty Louisa will be obliged to disgorge from her plunder. This is a step in the right direction, and touches the wrong-doers in a tender spot—the pocket. This successful ending to the efforts made by the Madison Square people will cause other managers to protect their rights, since it is thus proved that owners of plays have rights that can be protected.

A telegram, dated Chicago, March 21, has been received from Marc Klaw, which conveys tidings of excellent progress in the case against the man who was arrested for selling manuscript copies of Hazel Kirke. It states: "The examination of Corby came up to day, but the conspirators were paralyzed when they heard that the facts of our suit were already before the Grand Jury and an indictment would probably be found in a few days. The shadows of State Prison seem to be looming up." As soon as an indictment is secured on the charge of conspiracy preparations for the trial will immediately be made. The result will be watched with interest, as it will establish a most important precedent.

More Theatrical Litigation.

In the suit of Archibald D. Gordon against Ben Gregory's side partner, which was tried last week, Justice Monell threw Gordon's suit out of court, denying the justice of his claim for extra services. Gordon claimed pay for "proof reading" and the writing of a certain article. But he was as unfortunate in specifying the date of the service as proof reader as in giving a bill of particulars as to the article. The latter proved to be a libel on Steele Mackaye, who, by the way, had often befriended the writer, and was suppressed by Gregory's man, whom Mackaye had—well, not befriended. And it was shown that on the day specified as the one on which the proof reading was alleged to have been performed Gordon was master of ceremonies in mixing and dispensing champagne punches at Gregory's expense in the side partner's office.

Gordon's claim was for $15 only, and this he loses, and has to pay costs and a confiding lawyer. Meantime he has served a summons and complaint on the same defendant, alleging service in drawing up an article exposing the legal members of the "gang," for which he demands $500.

Mr. Wallack Contented with One Theatre.

Wallack's new theatre has been crowded the past week, in one respect at least and under peculiar circumstances. There has been standing room only—in the box office. The performances have been matinees only, and lasted all day. Youth did not do the crowding. On the contrary most of the audience were old and gruff, and all of them were managers in search of a theatre.

"Some idiotic liar," as Mr. Moss said in his most irate manner and not over melodious tone, had started the story that Mr. Wallack was homesick and wanted his old house again; that the new house was a disappointment and a loss; that he was emulous of the fame of Haverly as a man of many irons nearly all of which are at white heat, and wanted two theatres to manage; that Neuendorff had failed to "catch on" at the Germania; and that to relieve him and find something to tax the abilities of the rising generation of Wallacks, "the Governor" had determined to cancel the lease of his old house and play a second company there.

Mr. Wallack was out of the city on Monday when a MIRROR representative called at his office, fortunate in finding Treasurer Moss and the counsel of Mr. Neuendorff, Judge Dittenhoffer, present. When the reporter innocently put his modest question as to when the lease was to be surrendered and Mr. Wallack reopen his old house, the representatives of both managers took occasion to reply at the same time; so that the writer does not certainly know that he is putting into the mouth of each gentleman the particular adjectives uttered by him, and if the gentlemen are disposed on seeing them in print to deny the impeachment (as to the adjectives) they may consider that we reverse, but do not retract them.

MIRROR MAN. When does Mr. Neuendorff surrender the lease of the old house to Mr. Wallack?

MR. MOSS. } It is an { idiotic lie!
JUDGE D. } { atrocious libel!

MIRROR MAN. Manager Neuendorff has defaulted in his payment of rent?

MR. MOSS. } He has paid { six / nine } months
JUDGE D. }

in advance as a deposit.

MOSS. Is it nine, Judge?

JUDGE D. Yes, nine months, nearly; six will do for the newspapers.

MIRROR MAN. But doesn't Mr. Wallack desire to get his old place back to play in occasionally, instead of tramping around from East to West side, and doesn't Neuendorff find it impossible to get his Bowery audiences to come to Broadway.

MR. MOSS. } It is a { deplorable perversion of the truth.
JUDGE D. } { malicious slander on my people.

MIRROR MAN. But who starts such stories.

MR. MOSS. } Some { idiotic / malicious } liar!
JUDGE D. }

The region was evidently becoming too hot to be comfortable or secure and THE MIRROR man left, to get the facts elsewhere, that Mr. Neuendorff had a bad season at the start, but was doing well latterly, that he had not only not defaulted in any payment of rent but had paid over a half year's rent in advance as security, and that Mr. Wallack is perfectly contented with his new theatre and the business of its opening piece. Among other managers who, on the publication of the false rumor that Mr. Wallack was again in possession of the Thirteenth Street place, called to rent it was John Stetson, which fact would seem to indicate that he has not yet settled for Booth's.

Is Stetson About to Marry?

A report gained credence early in the week respecting a marriage between a prominent theatrical manager of this city and Boston—who is a wealthy bachelor—and a well known actress. The time and place of the ceremony was all arranged according to gossip, and the bride's dress had arrived from Paris, via England by the *Celtic*. The parties to the alleged contract were no others than John Stetson, of Booth's, and Mlle. Vernona Jarbeau, who is a member of his comic opera company. As the report spread the most minute details of the great event were added until by the time it reached THE MIRROR Mr. and Mrs. Stetson's wedding presents had been described, list of guests canvassed, route for their bridal tour determined upon, and everything else laid out with the strictest attention to mintutæ.

THE MIRROR scarcely credited the story—it was unwilling to believe that Mr. Setson, the pet of the highest circles of blue stocking society—would tear himself away from the "set" of which he is a shining member and shackle himself with the golden chains of matrimony, even though they were forged by the charming, the irreproachable Mlle. Jarbeau. Nor could THE MIRROR imagine this fair young person to be ruthlessly snatched from before the public's eyes, no longer to illustrate the Patience "flop" as Angela, or impress upon us the vapid innocence of Arabella and little Hebe. What! Permit a Boston conqueror to effect the deed which Osbornes' and Gregorys have tried in vain? Never!

Nevertheless—notwithstanding this exclamative Never!—a reporter was detailed to sift the story down to the facts. Being an astute as well as a trusting scribe, he thought best to seek out Mlle. Jarbeau, believing she would exhibit more communicativeness than the stern warrior of the Hub, whose skill in diplomacy is as famous as his prowess in a ruder direction. Accordingly THE MIRROR's young man sought and found Mademoiselle.

"I understand, Miss," he began.

"Interview?"

"Yes."

"No, sir."

"But—"

"Really, I cannot talk to the press."

"Not upon a subject of extreme public interest?"

"No."

"Not upon your forthcoming marriage—"

"To Mr. Stetson. Oh, how did you hear of that?"

"Then it's true?"

"I did not say so."

"And you are to be married Friday by Dr. Houghton at the Little Church 'Round the Corner?"

"Good gracious! that part of it is premature. No time or place has been settled upon."

"Accept an humble scribe's congratulations."

"But I didn't say I was to be married."

"Then the report is untrue?"

"Not exactly. Never mind—I shan't say another word to you about it."

"Mr. Stetson must be seen now," murmured the scribe.

"Mr. Stetson! Heavens! don't go to see him as you value your health. He is very savage when people talk to him about matrimony; and when he's angry, oh, oh, he's so very, awfully terrible. Dear me, what have I said? Mamma told me not to talk about it to reporters. Please, please don't see John—I mean Mr. Stetson. He might—he might strike you, and tell you to go to the—please say you won't interview him; now there's a dear, good—" [The reporter's modesty prevented his taking notes at this juncture.] "Promise?"

THE MIRROR'S man promised and reluctantly gave up a search for further information.

A Theatrical Libel in Indianapolis.

The latest ripple in Indianapolis theatrical circles was created Saturday night at the Zoo Theatre when one of the managers stepped before the curtain and read the following from the *Journal*, with a similar clipping from the *Saturday Review*:

What is referred to on the bills as "a cafe" has been started in connection with the Zoo Variety Theatre, but in reality it is little better than an open assignation house, where the most disgraceful scenes are nightly enacted. There are four or five rooms, in which a dozen or more women congregate at the close of the performance, and serve as a bait to catch gullible youths who spend their time and money in orgies with them. The women are such as are designated as "chair-warmers," and are imported from Louisville, where they served in similar capacities in the Buckingham Theatre. It will be a disgrace to the city if the Board of Police allow this thing to continue in operation. By the way, the building has been condemned by the Fire Board, and still is crowded every night and three afternoons during the week. If the managers of the Zoo cannot, or will not, conduct their theatre in a fairly respectable manner, they should be forced to close. The attention of the Police Board is hereby called to the existing state of affairs, and their action will be awaited with some degree of curiosity.

After reading this the manager announced that on Monday following Messrs. Gilmore and Whallen, on behalf of the theatre would institute suits against each of the papers for $10,000 damages for libel, and that every man whose wife took part in the show alluded to would also bring suits, the aggregate being about $75,000. These suits will call upon the courts to harmonise some striking inconsistencies. On their posters the proprietors of the Zoo announce that their's is "The only variety theatre in the city that ladies and children attend," and that "We are crowded to the doors with ladies and children at every performance. This is easily accounted for by the fact that we give nothing but a first class and refined show, and engage nothing but the best artists."

There seems to be no disposition on the part of either the *Journal* or *Review* to retract what they have said. The confidence of the plaintiffs is equally strong, so that the trial and its result will be watched with interest.

Impertinent Ushers.

In a first-class theatre of this city a reporter saw a number of people treated rudely and insolently by the ushers. He observed what was done in several cases. Two ladies came in with an escort, who was to call for them later. As they were led to their seats the usher said, with a leer: "Shall I tell your young man where you are seated?" The ladies flushed with anger and mortification and made no reply. They are the wife and daughter of one of the principle landowners and capitalists in New York, and they will not go to that theatre any more.

Pretty soon there entered two young men, attired in evening dress. They had seats well to the front. The usher took their checks with a supercilious air and remarked *sotto voce*, to another of his kind, but yet in a tone heard quite distinctly by a dozen people: "There's an array of chaps to run the darlings of the chorus to-night, Rocks." The two gentlemen toward whom this impertinent aside was aimed, fortunately for the usher did not overhear this insult.

A third offense took place later and brought its punishment with it. Just outside the door were a number of programmes. Late in the evening there arrived a lady and gentleman. The latter asked for a programme. The usher said there were none.

"There are some outside the door, I saw them."

"Well, we don't usher outside."

"Then, would it please you to wait until I get one?" said the gentleman with freezing politeness.

"Cert," was the loafer's answer. Then as the gentleman turned to go for it, said that fellow to another: "That gilly thinks I'm going to fetch programmes for him. He's off his nut."

When the patron of the theatre returned he took that usher by the ear, firmly and unkindly drew him behind a screen in the lobby, and without a word, tweaked his nose right merrilly. The usher took his well deserved punishment without a murmur, and the gentleman found his seat through the agency of another usher.

Anna Dickinson's Generosity.

This is a story of a generous act which matches fairly with the one so delightfully told by the Giddy Gusher last week, wherein is narrated the splendid kindness of Carlotta Patti in the interest of Kellogg's first public effort.

When D. R Locke went upon the lecture platform his first attempt was in Philadelphia. Thus he tells of it: "Anna Dickinson knew of my intention and, although she was speaking up in Vermont, she promised to come to hear me. To do that she had to travel part of a night and a day, and I protested. But just as I came on the stage I caught sight of her coming down the aisle. I waited till she was seated at a prominent place in the centre of the house. Everybody knew her. Then I started. For five minutes I trembled with apprehension, which grew painful as I approached my first point. When I reached it up shot two little gloved hands and clap, clap, clap! was the keynote of a round of encouraging and bracing applause. I recovered my self-possession and finished successfully. I hurried around to thank Miss Dickinson but she had fled to catch the midnight train for Canada. A little note was left for me that read: 'All right, Petroleum!' Without her help I should have failed."

Another Bid for the Casino.

At last the owners of the Metropolitan Casino have had a proposition to lease the hall without reference to the restaurant; but, of course, recognizing the claims of stockholders to their boxes. It is for a short Summer season only, and the person anxious to become the lessee is Hermann, the prestidigitateur. He opened negotiations a few days ago with the Seligmans, bankers, who appear to be the real owners, but the terms proposed are not known. Hermann wants the place for the months of June, July and August, and proposes to give in addition to his own tricks, a vaudeville performance on the style of the London Alhambra. He professes to have no fear of the thermometer, and he unquestionably has great confidence in his own name as manager.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

The John R. Rogers Comedy company (Minnie Palmer) drew large and fashionable audiences. Miss Palmer is one of the most versatile and charming actresses that has visited St. Paul; she completely captivated the audience. R. E. Graham possesses a sweet voice and an attractive stage presence. T. J. Hawkins proved himself to be a clever character actor. The company is a good one, and the performance proved highly satisfactory. The Vokes Family, the most mirth-provoking company that has appeared in St. Paul drew crowded houses, the elite of the city gracing the Opera House with their presence. Oscar Wilde delivered his lecture, "The English Renaissance," 16th to a fair and select audience. Booked: Fanny Davenport company 23d, 24th and 25th.

Item: G. A. Mortimer, business manager of the Fanny Davenport company, is in town attending to the interests of his company.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Fanny Davenport 10th and 11th, business fair. Leavitt's Specialties 13th to good business. Hazel Kirke No. 2, 16th, to standing room only.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): Leavitt's Specialty company gave a very good variety entertainment, 9th, to good house. Fanny Davenport in School for Scandal to large receipts, 14th; Miss Davenport was very coolly received by the audience. The Boston Ideal U. T. C. company gave a very poor rendition of the drama, 15th, but strange as it may seem the piece always draws like a mustard plaster. Coming: Fred. Warde, 16th, 17th, 18th and matinee; Milton Nobles, 20th; Madison Square Hazel Kirke company, 23d.

OMAHA.

Boyd's Opera House (R. L. Marsh, manager): Leavitt's Specialty company gave three performances to large houses, 10th and 11th; as a number of his best people had left him before they opened here, the show was disappointing. A large and fashionable audience greeted Fanny Davenport and her excellent company, 10th; School for Scandal was the play, and it was mounted and played in an exceptionally fine manner. Each lady in the audience was presented with a pair of handsome cards, on which were several portraits of Miss Davenport, and the legend, "A farewell souvenir." Milton Nobles comes 17th and 18th, giving Interviews and Phœnix. Booked: Only a Farmer's Daughter, 20th, one night.

NEVADA.

CARSON CITY.

Carson Opera House (John T. Freddy, manager): Haverly's World combination played 10th and 11th to fair business, the second night showing improvement, numerically, on the first night. The World was well put on, the scenery being finer than anything yet shown here by traveling companies. The cast, reasonably strong, was the same as at the California Theatre with one exception, E. H. Mestayer succeeding Harry Colton.

Items: The Strategists have changed date here, playing on the 17th instead of 15th.—Jay Rial's Uncle Tom's Cabin combination booked for 17th and 18th.—An excursion train, carrying eighty-two passengers, was run from Reno to Carson, a distance of thirty miles, on the night of the 11th to accommodate the Renoites who wished to see The World.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Buffalo Bill played The Prairie Waif 18th to a $985 house. Billed: Edouin's Sparks (return visit) 21st; Fifth Avenue Comedy company 22d and 23d.

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, manager): The Passing Regiment 13th, 14th and 15th, to good houses. Sam Devere's combination in the new comedy-drama Jasper 16th, 17th and 18th to a fair business. This week Cinderella first three nights. B., W., P. and W.'s Minstrels' dates canceled.

NEWARK.

Park Theatre (Leonard Gray, manager): Maggie Mitchell, in Little Savage, was received by a big house, 15th. The play was very well done. The Harrisons, in Photos, to good audiences, 16th and 17th.

Grand Opera House (Leonard Gray, manager): Anna Dickinson drew a small house to see her Hamlet, 18th.

TRENTON.

Taylor's Opera House (John Taylor, manager): The Harrisons in Photos 13th gave excellent satisfaction to a light house; Rooms for Rent 14th to large house, and gave good satisfaction; Bartholomew Equine Paradox 16th, 17th and 18th drew large houses, and astonished all with the prompt obedience to the commands. Booked: Hague's Minstrels 25th; Jay Rial's U. T. 27th; Banker's Daughter 28th; Willie Edouin Sparks 21st.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, managers): Genevieve Ward in Forget-Me-Not for the week of 13th to a fair business only. This week, beginning 20th, Lester Wallack in Rosedale and My Awful Dad.

Tweddle Hall (Wm. Appleton, Jr., manager): Bartley Campbell's Galley Slave 18th; two performances to poor houses.

Music Hall (George E. Oliver, manager): Closed. No date for this week.

Levantine's Theatre (F. Levantine, manager): Good variety entertainment, and large business for the week. Coming: The Pathfinders 20th, week.

Items: Lester Wallack was in town Saturday, and occupied a box at last performance of Genevieve Ward in Forget Me-Not.—Jas. D. Johnson, one of our managers is in New York looking for attractions.

AUBURN.

Academy of Music (E. J. Matson, manager): Charlotte Thompson in the new Jane Eyre to a $250 house 13th.

Opera House (A. Shimer, manager): Sli Henry's Minstrels played to a $485 house 16th; Barry and Fay's Muldoon's Picnic to a $600 house 17th. Booked: Gorman's Church Choir Opera company in Patience at the Academy of Music 23d.

BINGHAMPTON.

Academy of Music (A. D. Turner, manager): Callender's Minstrels 13th to light business; Barry and Fay's Comedy company 15th to packed house.

BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): The Thorne-Bird combination gave Two Orphans 11th; Led Astray 13th to small houses. Booked: Royal Hand Bell Ringers and Glee Men April 3.

ELMIRA.

Opera House (W. E. Bardwell, manager): B., W., P. and W.'s Minstrels gave an excellent performance 14th to standing room only. Booked: Salsbury's Troubadours 21st; John A. Stevens' Jolly Bachelors 23d; Haverly's Patience 26th.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Charlotte Thompson 10th in Jane Eyre to large houses; Barry and Fay's Muldoon's Picnic combination 16th to fair house; Henry's Minstrels 17th to a large house. Coming: Kiralfy's Specialty company 21st; Twelve Jolly Bachelors 24th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Kellogg Concert company to fair audience 14th; Callender's Minstrels to good business 15th; Ada Gray in East Lynne to full house 16th; performance repeated 17th to somewhat smaller audience. Booked: Anthony and Ellis U. T. C. 25th was canceled. Coming: James A. Herne's Hearts of Oak 22d; Katherine Rogers in Camille 24th.

KINGSTON.

Music Hall (W. H. Freer, manager): The Pathfinders in Scraps 15th and 16th to light house; Spaulding's Bell Ringers 20th; Jane Eyre by the Charlotte Thompson company, under the auspices of Wiltwyck Hose 23d; George Holland in The Colonel 25th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Neil Burgess in Widow Bedott drew a good house 13th, and pleased everybody; Charlotte Thompson and company gave fine satisfaction in the new Jane Eyre 14th, house large and enthusiastic; Tony Denier's H. D. troupe 20th; Gorman Church Choir Patience company 21st; Edouin's Sparks 23d; Hi Henry's Minstrels 27th; Brooks and Dickson's World company 31st.

ONEIDA.

Oneida Opera House (M. Carana, manager): B., W., P. and W.'s Minstrels 16th to immense house. Booked: Grinnell and Billing's combination in My Wife 20th and 21st; second appearance.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): Pathfinders in Scraps 17th; good show; light house. Liliputian Opera company canceled date. Coming: Anthony and Ellis U. T. 21st.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Barry and Fay's Muldoon's Picnic company to packed houses 13th and 14th; Crossen's Celebrated Case company 16th and 17th to medium business. Booked: Den Thompson 20th, one week.

Grand Opera House (Joseph Gabay, manager): Tony Denier's H. D. company to small audience 17th and 18th; Passing Regiment 20th, three nights.

Items: Phil Lehnen, lessee of the Grand, will make his home in this city next season. Mr. Lehnen and John Rickaby will probably organize a circuit for the western part of the State.—The card of Manager Mapleson in a metropolitan paper in reference to his late operatic failure at the Academy here, does not state the precise facts. The case, as published in THE MIRROR, will be sustained by Manager Leutchford.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Alex. Caufman in A Life's Mistake 14th and 15th to very light business; B., W., P. and W.'s Minstrels drew the largest house of the season; Tony Denier's H. D. 16th to crowded house; Frank L. Gardner's company produced the Legion of Honor 17th and 18th with matinee to light but cultured audiences.

TROY.

Griswold Opera House (S. M. Hickey, manager): Buffalo Bill 13th to a large audience; Bartley Campbell's Galley Slave 14th, and Fairfax 15th; attendance fair. B., W., P. and W.'s Minstrels had crowded house 18th. Coming: Alex. Caufman 20th; Charlotte Thompson 21st and 22d; Barry and Fay's Muldoon's Picnic 23d; Sol Smith Russell 24th and 25th.

Rand's Opera House (Preston and Powers, managers): Tony Denier's H. D. troupe had large houses 14th and 15th.

OHIO.

BELLEFONTAINE.

Grand Opera House (Opera House Co., managers): Julia A. Hunt in Florinel 15th to small business. Kate Claxton in Two Orphans 16th to a very large audience and good satisfaction. Coming: Wilbur Opera company Mascotte 23d; Henrietta Chanfrau in East Lynne 29th, and Camille 30th.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The Muldoon-Whistler Athletic combination 13th, 14th and 15th to small houses. Lillian Cleves in New Magdalen 16th to light house; the company disbanded here and returned to New York. This week, Frank Mayo 20th, Wilbur Opera company 21st and 22d, John B. Gough 23d, John T. Raymond 24th and 25th.

Grand Opera House (Col. Theodore Morris, manager): Kate Claxton, supported by the best company she has been seen with in these parts, 17th and 18th to splendid business. Billed: Lotta in Bob 25th; Tom Thumb 27th, wee

CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): Herne's Hearts of Oak, with new scenery and a slightly altered cast, was presented week of 13th to somewhat larger audience than it drew last season. Robson and Crane in Our Bachelors and Forbidden Fruit this week; Lotta 27th.

Academy of Music (John A. Ellsler, manager): "Literally jammed" fitly describes the condition of this house last week. The perennial Uncle Tom was there with his little Eva, Topsy, Marks, Jubilee Singers and all the other accessories, including the inevitable bloodhounds and trick donkey. The week's receipts were almost $3,000. Julia A. Hunt in Florinel 20th. She is a Cleveland lady, and the attraction promises to draw well. Effie Ellsler in Hazel Kirke 27th.

Items: Lotta opens here in her new piece, Bob.—Portions of the Hearts of Oak scenery were retouched at the Opera House by a local artist.—The Memphis University Students gave a concert at the Academy Saturday evening.—Little Maud Thompson and Winnie Shannon are two of the best child actresses ever seen here. They created a genuine sensation last week.

DAYTON.

Music Hall (Chas. D. Mead, manager): Kate Claxton played the Two Orphans 13th to a crowded house. On the 17th and 18th the Emma Abbott Opera company gave three performances to good houses.

Items: John Havlin brings out his new star, Minnie Maddern, at the Soldiers' Home Theatre 24th.—Mr. Larry H. Reist, the present treasurer of Music Hall, was tendered the managerial chair of this popular place of amusement, and has accepted, Mr. Charles D. Mead, having resigned. Mr. Reist is also manager of Gebhart's Opera House.

FINDLAY.

Davis Opera House): Salsbury's Troubadours, in their delightful play The Brook, charmed a fine house 16th. Coming: F. S. Chanfrau 27th.

PORTSMOUTH.

Lillian Cleves, booked for 17th in New Magdalen, failed to connect, hence, great disappointment of manager and public. Coming: Hyde and Behman's Muldoon's Picnic 22d; Muldoon-Whistler Wrestlers underlined for 25th.

SPRINGFIELD.

Grand Opera (Samuel Waldman, manager): T. B. Manning's Hoosier Odd Fellows 13th, 15th and 18th to fair houses. Booked: Mr. and Mrs. George Knight 31st; Jolly Bachelors April 1; Col. Tom Thumb 3d, 4th and 5th; Hess English Opera company 10th.

Black's Opera House (James Martindell, manager): Kate Claxton in Two Orphans 15th to a packed house.

Coffin's New Crystal Hall (Col. I. A. Cain & Co., proprietors; Marsh Adams, stage manager): Good variety business to excellent houses.

Items: Mr. Frank D. Hall, agent for Frank Mayo, and D. L. Potter, representing McIntyre, Heath and Belmont, were in the city the past week.—THE MIRROR is on sale at Pierce & Co.'s and the Palace Cigar Store, Lagond House, every Saturday.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Wilbur Opera House company gave Macbeth 13th to good business; second Mascotte this season. Henry Ward Beecher lectured to about a thousand people 15th; Frank Mayo in Davy Crockett 24th; Hazel Kirke No. 1, date changed from 28th to 29th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Edwin Booth, 10th, to $1,800 house; Kellogg company 14th, fair house; Callender's Colored Minstrels 16th; good business. Booked: Mlle. Rhea 24th and 25th; Katherine Rogers 28th.

Item: The Kellogg company, without Kellogg, arrived 14th. At 8:30 P. M. Gen. Sanderson, of our city, announced that Miss Kellogg was unable to appear on account of sickness, and told all who wished to retire because of the non-appearance of Miss Kellogg that they could do so, and their money would be refunded. Major Pond, manager of the Kellogg combination, stepped to the front of the stage and said that a manager's life was not a happy one; that through sickness he had lost this season ten thousand dollars by Miss Kellogg. Miss Emma How, a young lady from Brooklyn, arrived here and took the leading part. All were pleased. Miss How goes from this city to Philaddlphia, where she appears in concert with Miss Cary Monday evening. Miss Clara Poole, contralto, who has been through the season so far with Kellogg, also did well.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Collier's Banker's Daughter Company No. 1 appeared 14th to $560 house. The company gave a very creditable performance and received frequent applause.

ALTOONA.

Collier's Banker's Daughter company played here 16th to largest house of season; was well played. Will appear at Wilkesbarre on the 20th and at Pittston 21st. Jane Coombs' Romeo and Juliet is billed for 21st.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Ada Gray in East Lynne drew a packed house 18th; matinee also largely attended.

Item: Wagner and Reis opened Cain's New Opera House at Bolivar, N. Y., 20th to Gardner's Legion of Honor, and filled the house.

EASTON.

Opera House (W. M. Shultz, manager): 13th Collier's Banker's Daughter company played to a good house. Maggie Mitchell, 16th, in the Little Savage, to an enthusiastic audience. The Colonel, with George Holland, booked for 20th.

ERIE.

Park Opera House (Wm. J. Sell, manager): Haverly's Minstrels appeared 17th to a $1,200 house. It being the ninth anniversary of the opening of the house, Mr. Sell spared no pains in making the place particularly handsome, it being decorated throughout with bunting and flowers. A satin programme was given to each lady. Booked: Herne's Hearts of Oak 20th and 21st.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Sam Hague's Minstrels to good business 15th; Collier's Banker's Daughter drew a splendid house 18th. Coming: Maggie Mitchell in Little Savage 23d; Salsbury's Troubadours 24th; Ada Gray 29th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Ada Gray in East Lynne 7th and 8th; business good first night, but dropped off second. Billed: Anthony and Ellis' Uncle Tom's Cabin 21st; Twelve Jolly Bachelors Comic Opera company 28th; Charlotte Thompson 31st; Hyde and Behman's Muldoon's Picnic April 3.

NEWCASTLE.

Opera House (R. M. Allen, manager): Nothing last week, and Katherine Rogers in a new play is the only attraction for this month.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Clara Louise Kellogg was obliged to cancel her engagement here on account of sickness. Special trains were to have been run from Titusville and Franklin. Booked: Anthony and Ellis' Uncle Tom's Cabin 22d; Katherine Rogers 25th.

PITTSBURG.

Library Hall (Fred A. Parker, manager): Two Nights in Rome did a poor business last week. The company disbanded after the performance, 18th. They disburse as follows: Jeffreys Lewis joins Felicia, and will replace Rose Eytinge; William Elliott joins George Holland's company at Easton, Pa. John Germon and wife and Horace Lewis go to Chicago. The remaining members of the defunct company all go to New York. Holst and Lee's Rooms to Rent began 20th for one week.

Opera House John A. Ellsler, manager): Robson and Crane closed a very large week's business 18th. Our Bachelors and Forbidden Fruit alternated during the week. The Ellsler Couldock Hazel Kirke party 20th; J. K. Emmett 27th.

Academy (H. W. Williams, manager): A fair show to paying business last week. Devere's Specialty combination 20th, followed 27th by Snelbaker's Majestic combination.

Harris' Museum (P. Harris, manager): A large business was done last week, and every person seemed to be well satisfied with the attractions offered Mr. and Mrs. Bates still remain as the principal attractions.

Fifth Avenue Museum (A. C. Hunker, manager): Business materially increased last week, and the prospects are more favorable. Capt. Beach, Ada La Selle and Prof. Florentine still remain.

Items: Harry Ellsler confounded the dates, 20th and 27th, when he told me that Emmett followed Robson and Crane at the Opera House. I therefore desire to offer the amende-honorable, by apologizing for my remarks last week.—A circus war will shortly be fought in this city. W. W. Cole will be here May 1 and 2, Forepaugh has secured time in the city and suburbs, from the 1st to the 6th of May inclusive.—Batchellor and Dorris will not cancel, as stated last week, but will fill their dates of May 8th and 9th.—Harry Williams is placing fire escapes, leading from all the balconies, at the Academy.—By permission of Harry Williams, Frank S. Campbell was permitted to play Smallback the Waiter, in Forbidden Fruit, at the Opera House last week.—A letter was received from Charles Butler, Saturday night, stating that he would pay all the indebtedness of the late Two Nights in Rome party within thirty days.—Harry Ellsler was presented last week with a handsome gold badge by the members of the local lodge of Elks.—Ex-Secretary Blaine attended the performance at the Opera House 14th.—The 500th performance of Our Bachelors was given in this city 15th.—The 1400th consecutive performance of Hazel Kirke will be given in this city next week with souvenir programmes for all the ladies who may attend.

PITTSTON.

Music Hall: (W. D. Evans, manager): Collier's Banker's Daughter combination to large house 20th. Booked: Maguire's Minstrels 22d; Hazel Kirke 30th.

READING.

Grand Opera House (George M. Wilbor, manager): Booked: Salsbury's Troubadours, 25th; Edouin's Sparks' company, 29th; Hyde and Behman's Star Specialty company, 30th, followed by Frank Mordaunt in Old Shipmates.

Academy of Music (John D. Mishler, manager): Booked: Ada Gray in East Lynne, 27th; Lawrence Barrett in Shylock and David Garrick, 29th, followed by Anthony and Ellis.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Kiralfy combination 14th to light house. Maggie Mitchell in the Little Savage 19th to a $900 house.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor). Fannie Louise Buckingham 13th and 14th in East Lynne and The Child Stealer to very light business; the support was poor.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Hague's British Minstrels 13th to packed house. Billed: Maggie Mitchell in Little Savage 20th; Salsbury's Troubadours 2d; Ada Gray in East Lynne 23d.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Kiralfy's Specialty company 15th; house very small. Maggie Mitchell 18th in Little Savage to crowded house.

Item: Kiralfy's company was booked for Pittston 16th, but Manager Evans canceled date, and the company remained here until the 18th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): All at Sea 18th to a good house.

Item: Deen Foster left the All at Sea company here 18th. W. P. Hampshire is to be his successor.

PROVIDENCE.

Opera House (George Hackett, manager): The All at Sea party early part of last week to very poor business; poor show. Mary Anderson completed the week to immense business though suffering from a cold, and on Thursday morning was so hoarse it was doubtful if she would appear, but she did, though a half hour late. Gus Williams three nights of this week in Our Senator and Professor Keiser. Baird's Minstrels will follow for remainder of week.

Low's Opera House (William H. Low, Jr., manager): Boston Ideal Opera company will appear afternoon and evening of 25th. Fatinitza at matinee; Bohemian Girl evening.

Theatre Comique (Hopkins and Morrow, managers): Some of the talent engaged for last week failed to appear, in consequence of which the show was not of the usual excellence. This week, a fine bill offered.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): The World, under the management of Brooks and Dickson, at this house 13th, 14th and 15th to crowded houses. The play was well put on, and was duly appreciated; Old Shipmates, with Frank Mordaunt 16th to good business; The Colonel 17th and 18th. Coming: Ford's Opera company 23d, 24th and 25th; Smith's Tourists 31st and April 1; Alvin Joslin 3d and 4th.

COLUMBIA.

Opera House (Eugene Cramer, manager): Louise Fritch gave one of her grand concerts 14th, assisted by Messrs. Blumenburg and J. H. Deuck to a large and fashionable audience; Frank Mordaunt in the Shipmates 15th to poor business.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): J. K. Emmet did not fulfill engagement, being unable to reach here from New Orleans in time on account of too much water, and breaks along railroad; Rice's Surprise party showed 16th, 17th and 18th, appearing in Patience, Mascotte, Cinderella at School, and Billee Taylor; business moderate. John McCullough 20th, week.

MURFREESBORO.

Opera House (J. R. Osborn, manager): Booked: Hazel Kirke by one of the Madison Square companies April 24.

TEXAS.

AUSTIN.

Millett's Opera House (C. F. Millet, manager): Chas. L. Davis in Alvin Joslin 10th and 11th to fair audience. Oliver Doud Byron in Across the Continent 13th and 14th, Ten Thousand Miles Away 15th, to good business.

Item: Business of the season just closed reported very satisfactory, notwithstanding the unprecedented rains through this section and the fact that attractions were so very unequally distributed as to follow each other without intermission.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Emerson Concert company, to small house, 17th; Mary Anderson as Julia in the Hunchback, 21st; Tony Denier, 25th; Neil Burgess in Widow Bedott, 27th.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Jay Rial's U. T. C. 13th to standing room only; performance mediocre. Snelbaker's Majestics 18th to good business. Booked: Hyde and Behman's Specialty company 27th.

Item: Fred B. Anderson, business manager of Snelbaker's, reports having played to immense business through Virginia, and propose to play return engagements in a few weeks.

DANVILLE.

Opera House (Catlin and Walker, managers): Snelbaker's Majestic consolidation played 16th to jammed house to good performance; George Cline and several noted performers were billed, but failed to put in an appearance here. Coming: Big Four Minstrels under local management.

LYNCHBURG.

Opera House (F. H. Simpson, manager): Snelbaker's Majestics exhibited to an immense audience; the entertainment gave general satisfaction.

NORFOLK.

VanWyck's Academy of Music (H. D. Van Wyck, manager): The World 17th and 18th to fair business. Booked: Ford's Comic Opera Company in the Mascotte 20th; Royal Hand Bell Ringers 21st.

PETERSBURG.

Academy of Music (John B. Ege, manager): Snelbaker's Majestics 15th to crowded house. The Royal Hand Bell Ringers 20th; good show.

RICHMOND.

Theatre (W. T. Powell, manager): Snelbaker's Majestics 13th and 14th to good business. Frank Mordaunt in Old Shipmates 18th to a small audience. Booked: Brooks and Dickson's World company, No. 2, 20th, 21st and 22d.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): This house has been closed the past week. John T. Raymond in Fresh 21st.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Hyde and Behman's Muldoon's Picnic 10th drew best house of the season. Mahn's Opera company in Patience 11th gave general satisfaction to good sized audience. Booked: Aldrich and Parsloe in My Partner 21st.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): Deacon Crankett to very poor business 8th. Mahn's Comic Opera company in Patience 10th to good business. Hyde and Behman's Muldoon's Picnic 11th to largest house of the season.

MADISON.

Opera House (George Burroughs, proprietor): Simons Comedy company closed an engagement of nine nights 15th to good houses and giving satisfaction.

Items: At the sale of tickets for Booth 20th, in two hours the receipts for reserved seats amounted to $1,047—the largest sale ever made in this city.—The advance sale for Alice Oates indicates a large house.—Beautiful lithographs of Fanny Davenport are up, forerunners of her early appearance here.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): The non-appearance of Mme. Gerster 10th proved a great disappointment to hundreds of people. The seats being all sold, the manager refunded $3,000 to the dissatisfied ones. The company rendered some excellent music in the operas of Faust and Mignon. Baker and Farron in Chris and Lena 13th, 14th and 15th to fair business. Edwin Booth's engagement 17th and 18th proved a grand ovation to that estimable artist. Vokes 20th, 21st and 22d; Mme. Gerster 27th.

Academy of Music (Harry Deaken, manager): Alice Oates 15th and 16th to good business, Alice has lost the sprightliness of former years but acts with more abandon than ever. Howarth's Hibernica 17th, 18th and 19th; Janauschek 20th, 21st and 22d.

Item: The Alice Oates company were served with attachments on the box office receipts 16th, at the instigation of Augustus F. Hall, for services rendered Alice Oates and Sam. T. Jack, in April, 1880. This matter was compromised, Messrs. Watkins and Drew being the present managers and not responsible for former contracts made by Mr. Jack. At midnight Mr. R. Van Osten had the baggage attached for back salary and the officers were put in charge. After the close of the performance the company became a little hilarious, and one of them, Charles Sutherland, assaulted the constabulary with a revolver. He now languishes in durance vile. Watkins, husband of the frisky Alice, was sought for smashing the nose of a too inquisitive reporter, but he had made himself scarce.

CANADA.

HALIFAX.

Item: John Delaney, of this city, has leased the Lyceum from the Young Men's Literary Association, and is now prepared to treat with any company with reference to the hall. He has also formed an amateur dramatic company, and intends to give performances every second week. Mr. Delaney has just returned from New York, where he engaged Gussie Morris to take the part of leading lady. The company give their first performance 17th, appearing in Colleen Bawn.

HAMILTON.

Grand Opera House (J. R. Spackman, man-

ager: Boston Opera company. 13th, had a small house. Little Coriune 17th and 18th to good business.

Academy of Music (Joseph Kneeshaw, manager): Herndon's Opera company 16th, 17th and 18th to fair houses.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Esther Owen Flint Concert company 13th to poor business; since disbanded. Corinne Merriemakers 16th to a large audience. Booked: Herndon's Opera House company 23d, 24th and 25th.

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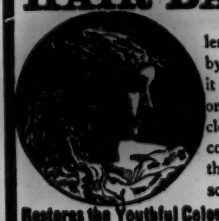

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To "The Mirror" Exchanges

SITUATION DESIRED BY A YOUNG man, (19), as COMPOSITOR, out of New York; At present employed on MIRROR.
Address CHAS. WHITE, MIRROR office

Professional Doings.

—The Two Nights in Rome party closed in Pittsburg Saturday night.

—Joe Levy, late of the Felicia company joined Lawrence Barrett Saturday in Philadelphia.

—Alex Kauffman paid the city a flying visit on Sunday. He played in Troy Monday night.

—Sherry Corbyn, the manager of Frank Mayo, will have a new piece and company on the road next season.

—Bertha Welby's time for next season is filling rapidly. She stars in Elliott Barnes' play, One Woman's Life.

—Minnie Cummings is interesting herself in the case of Mrs. Wall, who needs friends now if she never did before.

—Gustave and Charles Frohman were closeted in Cincinnati Saturday arranging plans for the season of 1882 83.

—Marion Elmore, of Willie Edouin's Sparks company, is having a play written for her, in which she will star next season.

—Hermann has bought One of Our People, the bad translation of the well known German play Isaac Stern, Einer von Unsere Leut.

—Manager Evans, of Pittston, Pa., refused to give his theatre to the Kiralfy's on St. Patrick's Day, alleging that their show was "dizzy."

—Gus Williams has rechristened his new piece, Wanted, a Carpenter. It is now called Kaiser. His agent, Mr. Rock, reports a successful season.

—Frank J. Pilling, manager of the Hoey and Hardie combination, was married in Cincinnati Sunday to Emma Stokes, of W. C. Coup's Circus.

—Mr. Zaulig is reengaged to conduct the orchestra for the Jolly Bachelors during next season. Hans Kreissig never has held the position, as was reported.

—Whitney's Felicia company closed its successful season at the Chestnut Street Opera House, Philadelphia, last Saturday. The proprietor's profits have been large.

—Harry Crisp has closed with Brooks and Dickson for next season, to play the principal role in a new piece. He received offers also from the Madison Square Theatre and J. M. Hill.

—W. J. Scanlan, who has been in New York most of the present season, goes out on a six weeks' jaunt shortly. Mr. Scanlan next season will be a star. He has a new piece by Bartley Campbell.

—Howard P. Taylor has relinquished his right to the lease of the Metropolitan Casino, deeming the rent too high to warrant any very flattering returns. The rental ($36,000 per year) is formidable.

—Last week there was a noticeable influx of managers and agents, and the Morton House was fairly alive with them; handshakings and recitals of adventures and experiences were the order of the week.

—J. M. Hill and Salmi Morse are now in secret conclave. The gaunt and improbable imaginings the former endures from the impressionable author, Mr. Hill's pale face after each interview distinctively reveals.

—A bill, tending to suppress the speculation in theatrical tickets, is now awaiting action before the Ohio State Legislature. If enacted, the law makes the offence punishable with both fine and imprisonment.

—Nellie Wetherill has been re-engaged by Manager Palmer for the season of 1882–83, at the Union Square Theatre. Miss Wetherill has won favorable comment by her clever performance of Sal in the Lights o' London.

—It is said Frank Mayo will reopen the Grand Opera House, San Francisco, May 29, under Fred Bert's management, the latter having taken a new lease of the theatre. Mr. Mayo will be followed by other Eastern stars.

—Owing to severe and prolonged throat trouble, George Hanlon was incapacitated from appearing during the Cincinnati engagement of the Hanlon Brothers, but will resume his role during the Chicago engagement.

—Adelaide Cherie, the star of the Only a Farmer's Daughter company, while playing in Washington will be the guest of ex-Senator Morrell's family. The Pennsylvania Senator's niece, Mrs. Crate, is a great belle in Washington society.

—Will Davis and Will Hayden lately offered Mr. Hamlin a large sum to surrender his interest in the Chicago Grand Opera House. Mr. Hamlin refused it, and the difficulties that exist will be settled by the tedious processes of law.

—More disgraceful affairs are reported from the Lillian Cleves company. In Bucyrus last week, Foote, the husband of the star, came upon the stage in an extremely hilarious condition, and the audience had to be dismissed in consequence.

—Only a Farmer's Daughter has been a boom in the Northwest. The first eight days out of Chicago they turned away many every night but one. In Minneapolis they played two nights and a matinee to the largest business of the season.

—Frank L. Goodwin has engaged Oscar Wilde for twenty lectures on the Pacific coast, beginning April 2, in San Francisco. Mr. Goodwin has also engaged M. B. Curtis for Locke's Bush Street Theatre for four weeks, commencing May 29.

—Our Cincinnati correspondent telegraphs that McIntyre, Belmont and Heath's Minstrels collapsed in that city Monday. The performers salaries are several weeks in arrears, and much bitter feeling exists against the manager, Charles Belmont.

—Ed. Buckley's engagement with the Madison Square begins June 1, when he replaces Eben Plympton in Esmeralda, the latter sailing for Europe. Mr. Buckley left the Deacon Crankett party on account of its agent. He has had no trouble with Mr. Hill.

—Estelle Botsford, a young New Yorker, having finished her musical studies in Vienna, under the tuition of Madame Marchasi, has returned to the city, and is to be brought before the public by P. S. Gilmore. She makes her New York debut at Mr. Gilmore's benefit, next month.

—Only a Farmer's Daughter is said to have made this season for its manager, C. R. Gardiner, over $25,000. Next season Mr. Barnes, the author, will come in for a good share of the profits, which will probably be even greater, as the play has been a pronounced success.

—Henry Wolfsohn has taken the management of Baum's Pavilion, Chicago, and will give comic opera and concerts there during the coming Summer. An entirely new stage and gallery will be added to the hall, and the garden will be handsomely laid out for promenade concert purposes.

—Germantown, Pa., is emulous of a Casino after the plan of the one at Newport.

—Otis Whitcomb, of Swansey, N. H., the original of Joshua Whitcomb, died on Saturday at the age of 87.

—Mlle. Rhea's first performance at the Grand Opera House, Indianapolis, was poorly attended, the weather being very bad.

—Gen. Thos. J. Brady, of Star Route fame, has been dining John T. Raymond at Washington, with all the newspaper boys as guests.

—The Curse of Cain was withdrawn at Baldwin's, San Francisco, on the 18th. The authors claim to have sold a German translation to Gustave Amberg.

—Haverly's Strategists advertised for the Bush Street, Theatre, San Francisco, failed to appear on March 20, being snowbound on the Central Pacific Railroad.

—The Boston Theatre was closed on Monday, the 20th, the preparations for the production of The World not being as well advanced as the management desired.

—Marie Geistinger, who closed her San Francisco engagement on the 18th, sails for Australia in September, meanwhile playing at Baldwin's a brief engagement. Rossi is to follow here on April 3.

—The engagement and early marriage of Jennie Randolph and John H. Stewart, of McAuley's Uncle Dan'l company, is announced as the third wedding in this company for the present season.

—At the performance of Patti in Traviata, at the Mechanic Association Building on Monday evening, the drop curtain caught fire and was consumed. No panic, no injury; and the opera continued as usual.

—W. E. Sheridan has declined an offer from the Madison Square management, tendered through Charles L. Andrews, and left San Francisco last week for a tour of Oregon and British Columbia towns, giving dramatic readings only.

—A difficulty has occurred between Manager Ellsler, of the Pittsburg Opera House, and Robson and Crane, over the persistent violations by the latter of the rules of the house, and is said to have resulted in an intimation from the first to the last named that next season they could go to—some other house.

—Managers Mitchell and Pope, of St. Louis, are in the city, and from the air of mystery that shrouds their movements as they tip glasses and measure noses in the Morton House saloon, the presumption is that some dark and sanguinary scheme is on foot to rob New York of her dramatic greatness.

—In a suit begun by Brooks and Dickson against McRee Crankin, for breach of contract in not paying a printing bill of Strobridge & Co., sixteen hundred dollars damages is claimed. To secure the sum the total receipts of the opening night, at Louisville, 20th, were attached, but the amount was not sufficient to liquidate the claim.

—Uncle John Robinson, of Cincinnati, has strengthened his circus for the approaching season by the acquisition of Dan Rice, the well-known clown, and the engagement as press agent of John Foster, recently connected in a similar capacity with the Tom Thumb combination. The latter's contract calls for three years' service.

—William J. Scanlan, the young Irish comedian under the management of Hon. Sam E. Wetherill, will open at the Grand Opera House, Brooklyn, May 1, in Bartley Campbell's latest work, Friend and Foe, rehearsals of which have been going on during the week. The piece is highly spoken of by the members of the company.

—J. H. Mack, manager of Haverly's Consolidated Mastodon Minstrels, has engaged the following extensive staff: Kit Clarke, general agant; Wm. Eversoll, contracting agent; Geo. Robinson, press agent; H. Sweetman, programmer; E. M. Kane, stage manager; Fred. E. Wright, treasurer; Jas. Garland, secretary; Frank Pieri, costumer.

—The Union Square company will play a season of fourteen weeks during the Summer on the Pacific coast, opening at the California Theatre. Twenty-two people will compose the company, and, returning, the principle towns and cities of Nevada, Utah, Montana and Colorado will be visited. Mr. Palmer has not yet matured his plans for the coming season.

—While Jeannie Winston was singing in the Jolly Bachelors at the Windsor Theatre last Thursday night her apartments were entered, and jewelry to the value of $800 was stolen. Mr. Bell placed the matter immediately in the hands of the police, and they are working up a clue which probably will lead to the recovery of the valuables and the apprehension of the thieves.

—H. Wayne Ellis has signed a contract with George K. Goodwin for the production of his opera, Uncle Tom's Cabin, beginning May 22, with open time for an extended run. Letitia Fritch, Forenza d'Arona, Mme. Beaumont, Jay C. Taylor and Wolf Marks have been engaged. There will be a full orchestra, a chorus of forty voices finely trained, new scenery is being prepared and Mr. Caryl Florio, the composer, will personally conduct the band. Competent critics predict a success.

—The Messrs. Mallory of the Madison Square Theatre have submitted an amended answer to the complaint of Steele Mackaye against them for the recovery of Hazel Kirke and for various injuries done him. It is very voluminous and Mackaye says it will take him a year to answer it, and that to establish his case fully he will have to get scores of affidavits from persons in the employ of the Mallory's—rather an up hill job as he thinks.

—The old church, situated on Lee avenue, opposite Taylor street, Brooklyn, is to be torn down and a new theatre erected by Berger and Price, the owners of the property. The building will cost $30,000, will contain all the modern improvements and will have a seating capacity of 2,500. The stage will be 60x35 feet. The demolition of the church will commence May 1 and the theatre will be finished and opened October 2, 1883, with Collier's Lights o' London. Gus Phillips will be the manager.

—C. H. Smith, formerly manager of the Eastern Circuit, and now managing his four companies through the West, with headquarters in Chicago, was in New York early this week. His Double Mammoth Uncle Tom's Cabin, with Sam Lucas as Uncle Tom, and Frank Tannehill as Simon Legree, is doing an enormous business in the West, and will soon appear in the Eastern cities. Mr. Smith has lately purchased Furnished Rooms, and secured the Corinne Opera company for the balance of the season. He will also star Helen Jennings through the East and West with a strong company in Lady of Lyons, East Lynne, Two Orphans and Ingomar.

The Actors' Fund---Emmet's Generosity.

CHICAGO, Ill., March 20, 1881.

EDITOR NEW YORK MIRROR:

I have sent Mr. A. M. Palmer one thousand dollars for Actors' Fund.

J. K. EMMET.

We print the following letter from J. K. Emmet, which so admirably states his proposition to managers through the country, that we do not feel called upon to comment upon it. His plan is original and feasible; it will appeal to the understanding of every business man in the profession:

CHICAGO, March 20, 1882.

Harrison Grey Fiske, Esq.:

DEAR SIR: The following course would be the most advisable for an immediate Fund for afflicted actor, actress, manager and agent:

First: Let every star advance $1,000, more or less, at once, for the Fund, with his or her personal endeavor to give extra performances for the Fund. The amount advanced to be deducted from the receipts of such performances until the star's share shall amount to the one thousand, more or less advanced. All over the amount advanced shall be forwarded to the treasurer of the Fund and added to the amount advanced.

Second: Let all the managers and agents assist the stars to carry out the above plans by donating their services, the use of their theatre, and their share of such performance, and there can be but one result.

I have this day forwarded my draft to A. M. Palmer for one thousand dollars as an advance for the Fund.

Next Saturday I shall give my first matinee for the benefit of the Fund at Hooley's Theatre, Chicago. I shall continue to announce a benefit for the Fund until the amount I have advanced shall be repaid to me by my labor. Messrs. Spaulding and Norton, of St. Louis, and R. M. Hooley, of Chicago, have kindly offered me dates for such occasions and I feel sure there is not a manager who would refuse.

The Association can depend upon my services for the Dramatic Fund yearly. Add the donation of every actor, manager and agent and there will be an end to imposters who daily annoy the profession with fraudulent appeals and a worthy relief to deserving professionals who are in need.

Yours, J. K. EMMET.

A SPEECH TO THE PRESS PEOPLE.

On Tuesday afternoon Mr. Palmer spoke to a delegation of our newspaper men regarding the object and purpose of the Fund. Briefly, he said:

"It is notorious that actors are improvident in an unusual degree, partly through their own generosity, and partly through the peculiarities of their profession. Not a week has passed this Winter without some petition for aid being hawked about the theatres of New York; it was either to bury an actor, keep him from starving, or to send an actor South, whose last hope of life depended on a change of climate. Now and then such appeals get before the public, and the public has often responded in a manner not to be forgotten. But the dramatic profession has resolved if possible to take care of its own unfortunates in the future, and for that purpose an Actors' Fund has been organized.

"It is understood and agreed by the managers that one day shall be set apart upon which all the theatres of the country, so far as possible, shall give the most attractive performance in the power of the manager to organize. And it is also agreed that these benefits shall be the only ones given during the year for the poor of the profession. Also that no subscription papers shall be circulated in greenrooms with the sanction of the manager.

"As a foundation for the Fund the managers of New York and Brooklyn intend, with the co-operation of their companies and employees, to give a performance at each of their houses on Monday afternoon, April 3. In order to ensure an equally good attendance a general ticket will be issued, good for admission at any one of the houses on the afternoon of the benefit. The uniform price will be one dollar.

"Should this first attempt be successful, an 'Actors' Fund Day' will be observed in the same manner every year. So far as at present organized the plan, so far as relates to the control of the Fund, is temporary and experimental. I think that in the past the actors, as a body, have come forward with wonderful generosity in support of all sorts of deserving charities. Since I have been a manager more than $250,000 have passed into my hands as the proceeds of theatrical performances in aid of the poor, the hospitals, etc. On one day in 1873, as will be remembered, the actors of this city raised more than $30,000 for the poor of New York. In fact, the actors have always been readier to help others than themselves.

"If the movement is a success, there will be no more appeals to bury poor actors. We shall hear no more about actors dying of cold and hunger on the road between here and Boston. In a word, this one day's performance will help the actors and the public, for it is no more a pleasure to the dramatic profession to have to ask continually for aid than it is to the public to be constantly importuned to buy tickets for such performances."

THE VOICE OF THE PRESS.

[Editorial in New York Herald.]

The players have always been ready when called upon to come forward and give their services freely and gratuitously in aid of any and every fund for relieving the unfortunate, and now that an appeal is made to the public to raise a fund to help the less fortunate of the theatrical brotherhood in the hour of their distress, it is hoped that a generous response will be made. Tickets bought for the benefit performances of the 3d of April will be good in all of the theatres on that day. The managers of the different theatres are taking an active interest in the subject.

[Seraph in Music.]

Any one of the four miracles of which it is my duty to inform you, this week, would make a three-volume romance, if properly elaborated, and knock the miracle at Knock out of time, and then you wouldn't believe it. Nevertheless, as I am no homœopathist in facts, I am going to give you the whole four at once, and astonish you as with a Costa Rican earthquake.

1. The Actors' Fund is started, and a nest-egg of $300 is in the hands of the Treasurer, for the prompt relief of poor and sick professionals.

2. Newspaper people and actors bought the private boxes at double prices for the Fund benefit at Haverly's on Monday afternoon.

3. The audience was almost exclusively professional, and over one hundred actors and actresses paid $1.50 each to see Sam'l of Posen and help the Fund.

Now, hold on; keep your eyes upon your passion, and sit still; for if you are going to deny the possibility of Nos. 1, 2 and 3, what on earth will you have left to say about

4. The musicians volunteered their services free, gratis, for nothing, and the music for the benefit was contributed by the combined orchestras of Haverly's, the Fifth Avenue and Niblo's Garden.

Row, brother, row, if you like; but *Music* is no story paper. I do not think I am writing for the New York *Ledger*, and all that I have told you is as true as Gospel, or Jay Gould's bond exhibition, or the Anti-Monopoly platform.

Yes, sir; the actors have done something for themselves at last, and have done it splendidly. They have a fund contributed out of their own pockets. There will be no more passing around the hat every time a professional gets out of an engagement, or falls ill, or has to be buried from the Little Church Round the Corner.

The face of Harry Mann, the genial manager of Haverly's, when the first actor walked up and planked down $1.50 was a study. Harry instinctively reached for the clipper to stamp the ticket dead-head; and then recollected himself and raked in the money.

"I shall have that dollar bill framed," he said, amazedly. "It is the first one that ever burst from an actor into this box office"

But when the *Spirit of the Times* boys coolly put down $20 for a box, and the young editor of THE MIRROR handed in $25 more for another box, Manager Mann's feelings overpowered him. He rested his head on his shoulder and wiped away a tear. "I never expected to live to see this," he sobbed. "Is it the M-m millenium?"

I tell you, the boys can come to the front with their dollars as well as the brokers and other gamblers, when they are interested in a project and mean business.

Success to the Actors' Fund! Success to those who have given it an organization and start! And if anybody tries to impede it, or to use it for an advertising dodge, or to puff his personal vanity, just leave me alone with him and a pencil and a quire of paper, and I'll make such a "passing show" of him that Barnum will prefer him to Jumbo.

[D. Dalziel, who owes this paper an unpaid bill.]

About the only good thing THE MIRROR ever did was the impetus it gave the Actors' Fund. There is little I can conscientiously say in favor of THE MIRROR [for he owes it an unpaid bill.] I have always regarded it as a wishy washy, stupid concern [because he owes it an unpaid bill,] but I must admit that it is entitled to the entire credit of the movement in favor of the Actors' Fund. I see that Joe Emmet intends giving the proceeds of his Saturday matinee at Hooley's next week for that purpose. I hope the house will be full.

[Spirit of the Times.]

The profits of the Actors' Fund benefit were $300, of which John T. Raymond generously forwarded $100 for a box. Thanks to the wit and ingenuity of Tom Whiffen, the other boxes were auctioned off at double prices, and paid all the advertising expenses. There was no particular reason why the public, who can see Sam'l of Posen every night, and at the Wednesday and Saturday matinees, should go to see it at a Monday matinee, and this accounts for the small attendance. M. B. Curtis, who deserves credit for volunteering his own services and those of his company, evidently has had no experience in getting up benefits, or he would have known that the public like a long, sandwiched bill, peppered with variety and salted with selections from current attractions. Had this been given them, they would have mustered in full force. As it was, the only extra attraction was the union of the orchestras of Haverly's, the Fifth Avenue and Niblo's, and even that was not advertised. Those who know musicians will be surprised to learn that, by the direction of their New York Society, all the orchestras gave their services gratis. This is an unprecedented compliment to the Fund. Quite as unprecedented was the paying audience of actors and actresses. Professionals are authorized dead-heads, and to see them walk up to the box-office and put down their money for seats, was a spectacle that suggested the millenium. It was a very wise and noble thing to do, and the *Spirit* extends its cordial congratulations to all the ladies and gentlemen of the profession present. The Fund, thus started by the actors themselves, will soon have an overflowing treasury. Edwin Booth, Hon Leon Abbett, and Managers Abbey and J. M. Hill have accepted their trusteeships. Hon. Oakey Hall has drafted a constitution. John T. Raymond, Fanny Davenport, Alice Harrison, and Milton Nobles have promised to give benefits. The managers of New York and Brooklyn have arranged a joint matinee benefit on April 3, with tickets at one dollar each, admitting to any theatre. John McCullough is sure to do something handsome for the Fund; so are the Florences; so are the Williamsons, away off in Australia, and, as so many of the actors are English, we should not be surprised to receive a letter from Henry Irving promising a benefit at London. For over two years *The Spirit* and THE MIRROR, without any assistance from the other papers, except recently from the *Star*, have labored unceasingly to establish this free Fund for the profession, and now we are perfectly satisfied to give our share of the credit of its establishment to the actors, who have inaugurated it splendidly, and are exhibiting unusual activity and energy in consolidating it permanently. Actors are always doing kindnesses for other people; to induce them to do something for themselves is an achievement well worth recording in letters of gold on tablets of silver.

[Editorial in New York Telegram.]

Last Monday a benefit was given by Mr. M. B. Curtis for the laudable purpose of creating a nucleus to "an Actors' Fund." Sad to say, the performance was poorly attended. Why? The public seemed to think that if the actors wanted a Fund they should both play and pay for it themselves. This was careless and churlish, to say the least. For the actors come forward on every occasion to play for institutions and associations that need money. Every year we chronicle three or four of these monster benefit performances in which the actors do their best to draw money. We have no desire to comment any further on this subject. Reference is made to it for the sole purpose of reminding the public that *they* should not be slow to reciprocate the kindness so often shown them by the most generous class of people in the world. An opportunity will again be offered on the 3d of April, when performances will be given at all the theatres for this object. Managers have acted upon the suggestion of Mr. H. G. Fiske and have arranged a programme, the details of which will be published anon. The public must do its share.

[New York Tribune.]

We hope that the project to establish an Actors' Fund will be successful, and that a large sum of money will be taken in on the day of the benefit performances. There is no class of persons who are more benevolent or who respond more generously to appeals for aid from all sides than actors. They have contributed much money and time to help fellow-members in the profession, and they will be able to do good more wisely, if they get up a Fund and have it well managed and distributed, than if their future benevolence goes at haphazard as it has in the past. Now is the time of organized charity, and if this scheme succeeds, the wear and tear upon the nerves in answer to repeated calls for help will be practically done away with. We trust that the "Actors' Fund Day" may become one of the recognized benevolent features of the land, like Hospital Sunday in this city.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABOR'S LOST.

FROM MR. O'NEIL'S MANAGER.

NEW YORK, March 22, 1882.

EDITOR NEW YORK MIRROR:

My attention has been called to an article in a dramatic sheet of this week stating that Mr. James O'Neil has been secured by Mr. John Stetson for next season to support Modjeska. Please contradict all reports of this kind. Mr. O'Neill is under contract to me for three years, and time is nearly filled for the coming season. Managers may rest assured that all contracts will be carried out in good faith, reports to the contrary notwithstanding. It is true Mr. Stetson made Mr. O'Neill a very large offer for his services, which was declined, and Mr. O'Neill is now playing under my management, as per contract.

Yours truly,

E. M. GARDINER.

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SEASON 1882-83.
MARSDEN S New Play,
CHEEK.

MR. HANS KREISSIG,
Musical Director,
Haverly's Opera Comique Co.
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Boston Theatre, balance of this season. Disengaged '82 83. Address Boston Theatre, or Simmonds & Brown.

MR. W. S. McKEAN,
Advance agent and business manager, Can be engaged for season 1882-83. Address MIRROR, or National Theatre, Washington, D. C.

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As Monsier Jolivet in Michael Strogoff, with Tomkins & Hill, Boston. Season 1881-2. At liberty February 1.

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Season 1881-82

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H. P. SEAVY, Manager.

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